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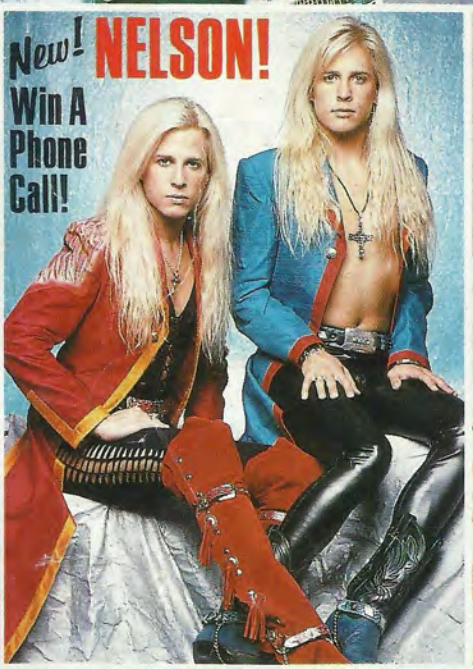

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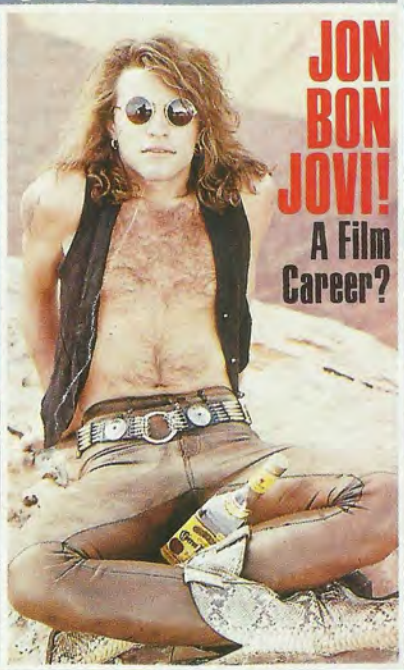

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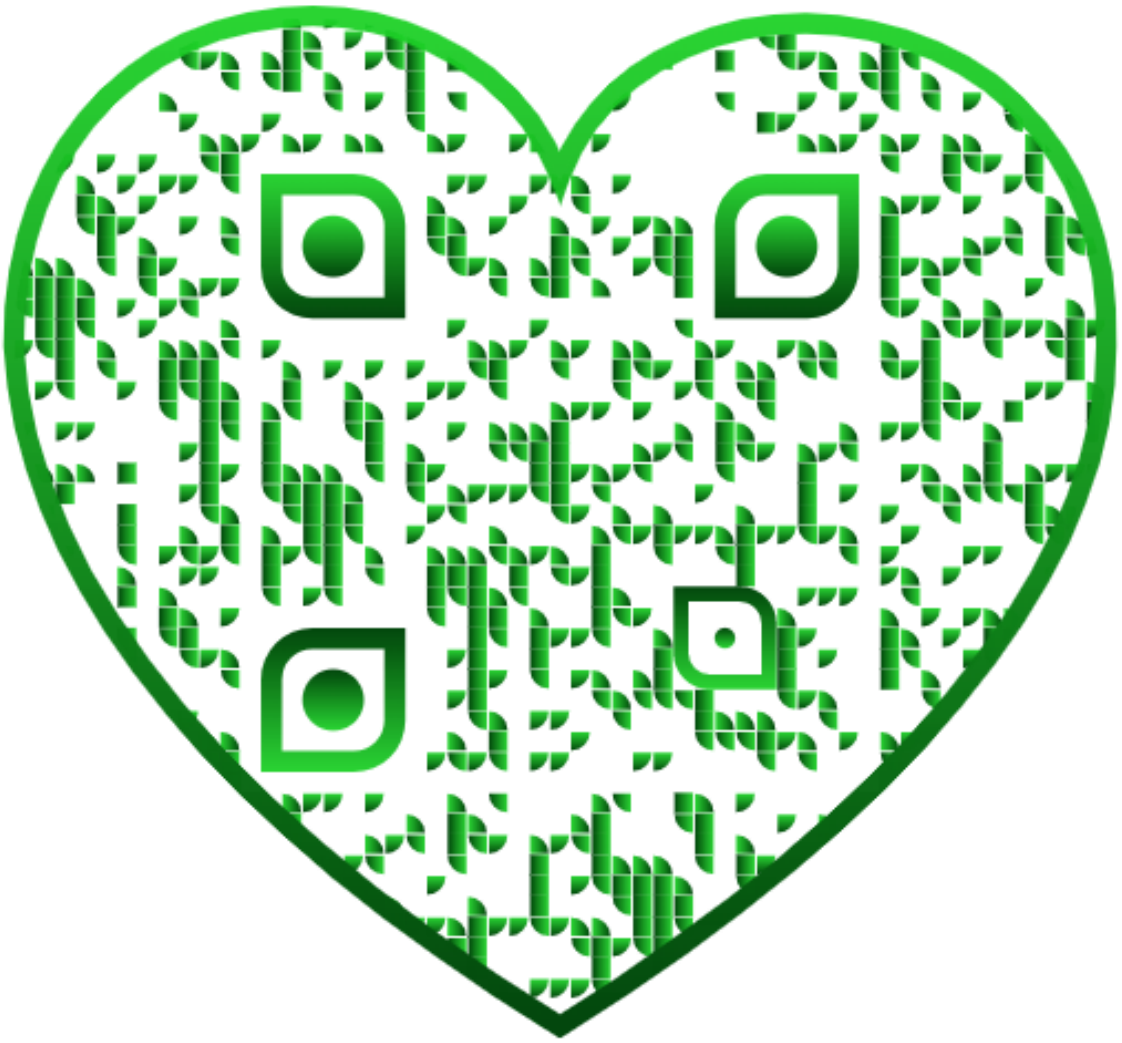

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SUPERSTAR SPECIAL
VOLUME 7 NUMBER 6
APRIL 1991

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SUPERSTAR SPECIAL ® is published bi-monthly by Sterling's Magazines, Inc., 355 Lexington Avenue, New York, New York 10017. Add 50¢ for each copy when ordering by mail to cover cost of postage and handling. Vol. 7, No. 6, April 1991.

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EDITOR'S PAGE

You're holding in your hands the best issue of *Best Of Metal Edge* ever! Call it the "Best Of The Best." From Warrant, Poison, Winger, Slaughter, Bon Jovi, Aerosmith, Cinderella and Trixter to Skid Row, Megadeth, Don Dokken, Lynch Mob, Faster Pussycat, Faith No More and Nelson, we've got 'em all. There are chances to win phone calls from Nelson and CDs, vids, tapes, you name it. There's a 10-page all-new section and, best of all, a totally exclusive, most awesome, first-time-ever sneak peak into the wild world of *Metal Edge* editor Gerri Miller in which we get the scoop on how she keeps coming up with the goods in issue after issue. This is one story that you definitely won't read anywhere else! So crank up the volume and turn those pages! It's Metal Time and we're on the Edge . . .—Mike Greenblatt

Gerri celebrates Slaughter's *Stick It To Ya* going gold.

Ms. Miller and Aerosmith frontman Steven Tyler, a hard rock legend, ham it up backstage.

Whitesnake frontman David Coverdale and Miller surround themselves with speakers.

INSIDE *METAL EDGE* WITH EDITOR GERRI MILLER!

Gerri and Warrant vocalist Jani Lane mug for the camera.

Most everyone knows *Metal Edge* is the leading rock glossy in the country, unfailingly giving us all the latest news on all our favorite hard rockers. Well, we thought it was high time that you got a peak at the driving force behind *ME*. This powerhouse comes in the form of a one-woman working machine named Gerri Miller. With almost superhuman stamina and accuracy, Ms. Miller seems to be everywhere at once, giving her loyal following the scoop no matter what the cost. Let's take a first hand gander at the motivations, the passions and the plans of this gutsy female juggernaut as well as the reasons for her insatiable ambition.

Nick Fowler: How did you first get started in the business?

Gerri Miller: My first job was at *16 Magazine*. I was there for three years writing about TV, movies and music personalities. It's where I first wrote about Kiss!. They were on our cover almost every month. But I was mostly given stories about people like Andy Gibb and Leif Garrett. My first interview at *16* was Journey in '78.

NF: What were your college years like?

GM: Basically a lot of hanging out, going to a lot of concerts at Broome County Arena. I went to Harpur College in Binghamton, New York.

NF: How long have you been at *ME*?

GM: Ten years in February marks my anniversary at Sterling's Magazines, the company that publishes *Metal Edge*. I did the TV and movie magazines when I first got here.

NF: Were you into metal at that time?

GM: I was always into rock music. Let's not date myself here but I was into the Stones, Who, Cream, Led Zep and Aerosmith. They were always part of my record collection although that wasn't the area I was writing about.

NF: What gives you the greatest satisfaction?

GM: One thing is seeing a band I discovered that no one knows yet (the phone rings, Gerri excuses herself to attend to some last minute business about her upcoming at-home exclusive

Continued on page 36

Skid Row singer Sebastian Bach and Gerri relax in Bas' New Jersey condo.

Gerri's been close chums with the members of Warrant from the get-go.

JON BON JOVI

ON THE LINE

From *Metal Edge* 12/90

by Gerri Miller

G: How's it going, Jon?

J: I got up on the wrong side of the bed this morning but I found an old Southside Johnny CD that put me in a great mood. I'm tired. I had a cup of coffee the size of a goldfish bowl. I've been in L.A. two months and I'm ready to go home. It's a great place to work, though—the studios are phenomenal.

G: As I understand it, you visited the *Young Guns II* set and ended up being in the movie and doing the soundtrack. What's the story?

J: I'd been introduced to Emilio Estevez by Ally Sheedy and I always said if I were ever gonna be in a movie it would be *Young Guns* or *Lost Boys*. He told me they were doing *Young Guns II* and last February I thought I'd go see the movie being made. The writer was inspired to make *Young Guns* by listening to "Wanted Dead or Alive," and I was very flattered. They wanted the song for the closing credits but I said, "The lyrics don't fit, I'll write you something that fits the movie." I went there with the song and my guitar in hand. They liked it and I wrote eight songs just by reading the script and two more after seeing the movie. They all fit in with the movie but not all of them are in it. It's not easy fitting 1990s music into an 1890s movie. There's "Blaze of Glory," "Billy Get Your Guns," and "Blood Money," which is just me and acoustic and harmonica. "Dyin' Ain't Much of a Livin' " is about a kid that dies when he's 15 years old. That's the one Elton John sings with me, and one of the first I've written on piano. I wrote some about things from the script that they didn't film, like "Santa Fe"—you see Kiefer Sutherland being dragged down a street in Santa Fe, but you don't see how he got there. I hope there will be a second single, maybe a song called "Miracle." It doesn't sound like my writing—it sounds like the Eagles. I have a full orchestra on one song. This is not a Bon Jovi record. It's very far from that. But it's not a solo record either. I sing on everything, write on everything, play piano, guitar, harmonica. But the parameters were very limiting. Though it was easy in a sense, because I knew what the punchline was.

"Don't listen to the rumors," says Jon. "The band is gonna stay together. We want to stay together. It's just a matter of time." A New Year's Eve concert in Tokyo (with Skid Row, Cinderella, and possibly Warrant) plus more dates in the Far East are on tap.

Moonlighting musically and in the movies, Jon talks about *Young Guns II* and those breakup rumors

G: You always said you didn't want to be an actor, and here you are in this movie.

J: I'm an extra. I get killed. I did it because I was freezing. It's the middle of February in Santa Fe and I'm dressed in a snowsuit, drinking whiskey while the actors are warm because they're moving around. I had enough standing around. So I'm in it for a few seconds, a bit of trivia for my mother.

The "Blaze of Glory" video, lensed on location by director Wayne Isham in Moab, Utah, is incendiary to say the least: Scenes of a jailhouse fire from *Young Guns II* play on a drive-in screen, which simultaneously goes up in flames.

Jon explains the transition before the start of chapter two.

Jon has more screen time in his videos than in *Young Guns II* but found the on-camera experiences tediously similar. "It's like a video but worse," he says of movie making.

G: You're also in the "Blaze of Glory" video. Where was it shot?
J: On a butte in Utah, 25,000 feet in the air. The only way in was by helicopter, and it was cold. It was the first time I slept outside since I was 14. Pretty wild.
G: We hear Bon Jovi is set to play in Tokyo on New Year's Eve.
J: Supposed to be. I'm into doing it if there's a band.
G: What do you mean 'if'? Are the breakup rumors true?
J: I've read all that, too. It's not stemming from me. I don't want the band to break up. The band is the reason I've been able to fulfill all my dreams. It's offered me the right to play and write songs. It's my life, my wife, my mistress. But its not in a good state right now. Maybe it's because we needed a break from each other. Nobody's really talked to each other in four months. I ran into Richie in the office and that's it. Dave's working on a New Age record. Tico's playing on records for [Atco Records'] Derek Shulman. Richie's taking it easy, going on the road with Cher, doing his thing. Alec's opening car washes in Hungary or something. Everyone's moving in different circles. We only did this because we loved playing and what we set out to do and if I want to do A and they want to do B, C, or D I'd rather let it lie than force someone to go in my direction. I don't want it to break up—no one does. I think by the end of the year it will be okay.
G: What's the latest on the double live album?
J: The engineer's going through material, there's 40-50 hours. But this [*Young Guns II*] is gonna delay it if not indefinitely postpone it. It might come out next spring.
G: Will there be a new home video?
J: Yeah, a documentary of the tour, out by September. It's not just songs, it's backstage, funny anecdotes, Giants Stadium with our parents.
G: You've been working with Aldo Nova on his album. How's it progressing?
J: Very well. We're writing away with hope of going into the studio in October.
G: Will you produce it?
J: I think so, but I think it would be better to get someone who'd be objective, an outside ear. We're talking to Bruce Fairbairn and Bob Rock. Maybe I'll do it in Vancouver with one of them.
G: How'd you get involved with producing the single "So Close" for Hall and Oates?
J: Right place and right time. They sent it to me and asked what I thought, and I said "I'd rewrite it like this." They liked the changes. While doing the *Young Guns* record I booked another studio a couple miles away and went back and forth. I was in my utter glory. I couldn't have been happier. I'm having so much fun doing these kinds of things. I'm digging it.
G: You've been great at finding and helping new bands—Cinderella, Skid Row, and Firehouse.
J: It's great that I can help someone. It gives me a lot of pleasure. I wish someone would've done it for us.

Jon and wife Dorothea don't have plans for a family right now. "I can't take care of *me*," Jon insists. "I don't have any pets yet." He does have a niece and nephew, but he'll otherwise "pass for the time being" on offspring.

G: What are you listening to these days?
J: I'm mostly listening for production right now. I love the Billy Idol record, Little Caesar, Electric Angels.
G: Looking back on your career, what highlights stand out?
J: Funny, you go through your career with blinders on and don't realize until it's behind you. Every day's another page in the book. Giants Stadium, all the #1 singles, Russia, we did 20 countries on our last tour. Pretty wild. It makes you realize how grateful you are to all the people who bought the records and came to the show. If I had to pick one day, it would be Giants Stadium.
G: What goals do you set now?
J: Everything up to now is chapter one. Now the band is in a transition period to the next level. A soundtrack's a big deal, producing platinum acts—it's all very flattering. You don't take it for granted. Climbing the mountain, you have your eye on one thing, but once you're up there you have your eyes all over the place, you have to look around. It's hard to get there, but it's twice as hard to stay there. •

Currently on hiatus from band work, the Bon Jovi members are busy with solo projects—Richie Sambora's solo record will be the next offshoot release.

TOM KEIFER

—ON THE LINE—

CINDERELLA readies record #3

From *Metal Edge* 8/90

by Gerri Miller

Tom's ever-growing guitar collection (he's lost count at around 100) now includes a newly acquired '58 Les Paul Sunburst, a '59 Sunburst Strat, and a '50s J200 acoustic. "Every closet in this house is full of guitars," he says.

Asked to pick his favorite Cinderella song, Tom names "Don't Know What You've Got (Til It's Gone)," citing it as his favorite video as well.

G: How's songwriting coming along on the new album, Tom?
T: Great. I've been working in the 24-track studio I put in my basement. I've been writing and doing demos down there since we got off the road.
G: Did you write on tour?
T: I wrote some songs on the road but didn't record anything then. I kept them in my head and recorded them and wrote new stuff when I got home.
G: Are you writing all the songs yourself?
T: So far Eric [Brititingham] and I co-wrote one song. There are others that we'll probably work on together.
G: What's the new material like?
T: Kind of like *Long Cold Winter*, same kind of vibe, but a little different. There's a little more acoustic stuff, but not ballads, rock 'n' roll songs.
G: What are some of the songs about?
T: There's one about drugs, that that's a bad road. There's another one about how everyone points a finger at everyone else, but they've all got their skeletons—no one's perfect.
G: With multi-platinum success on your first two records, is there pressure to keep that up, write more hits?
T: We take each song as it comes. I try not to think about the other albums. All I'm worried about is the song I'm working on and how good it is.
G: Does songwriting come easily to you? Do you ever wake up in the middle of the night with a complete song?
T: That happens every once in a while. I like it when they happen really quick, all at once, spontaneously.
G: When and where will you record?
T: In May. We're gonna work in a couple of different studios this time. We're gonna approach the album a bit differently and work on a couple of songs at a time and complete them rather than doing basics, overdubs, mixing. We'll concentrate on a couple of things at a time. It might go faster this way because you get an energy level as you start to see things complete instead of listening to drum tracks for two months. You can see what you have. I think we're gonna work at Bearsville [in Woodstock, NY].
G: Does it get easier each time you go into the studio?
T: It's easier to express what I want to get across, the ideas I heard for the songs. But I think songwriting gets more difficult because I don't want to repeat myself. I don't want to be redundant. The more songs you write the harder it gets to find a unique approach to the song.
G: When will the album be out?
T: We're looking to release it in the fall, early October.

Cinderella

G: So no summer tour.
T: Right.
G: What about those club gigs we heard about?
T: We decided not to do them so we could concentrate on the new album.
G: But people can see you in action in your new home video.
T: Yes. *Tales From the Gypsy Road.* There's all the highlights from our live show, all the videos from the *Long Cold Winter* album, interview stuff, a tour of the clubs we used to play and the studios we worked in. We take you back to the dressing rooms and where we rehearsed upstairs at the Galaxy Club. There's a shot of us in the very early days at the Galaxy, playing "Shake Me."
G: How has the band changed since the beginning?
T: We're older! I guess the more gigs we play as time goes by, the band plays more as a unit and gets better. The musicianship and songwriting improves.
G: Did you ever think Cinderella would be this successful?
T: I didn't really give it much thought. You put out an album, cross your fingers, go for it. Whatever happens, happens. I just hope for the best. I'm pretty happy with the way things have gone for us.
G: Looking back, what highlights stand out for you?
T: The biggest highlight for me has been our headlining tour. It was a blast.
G: Any moments you'd like to forget?
T: Yeah. It's actually pretty funny. We had this show intro where we had curtains pulled off of us—mine goes up first and I'm standing there playing "Bad Seamstress Blues" on the Dobro. One night the curtain got caught on the Dobro and pulled it up in the air, just out of reach. I wanted to tell Fred [Coury] to start the song, but he's under a curtain, too and couldn't see me. No one knew what was going on. It was just a mess.
G: What's the Cinderella game plan for the '90s?
T: Right now it's this new album and another tour. None of us want to like join the circus or anything! We just want to keep doing what we're doing. ●

What's on Tom's stereo these days? "I've been so busy writing, I haven't listened to a lot lately," he says, though he sometimes plays "old blues records."

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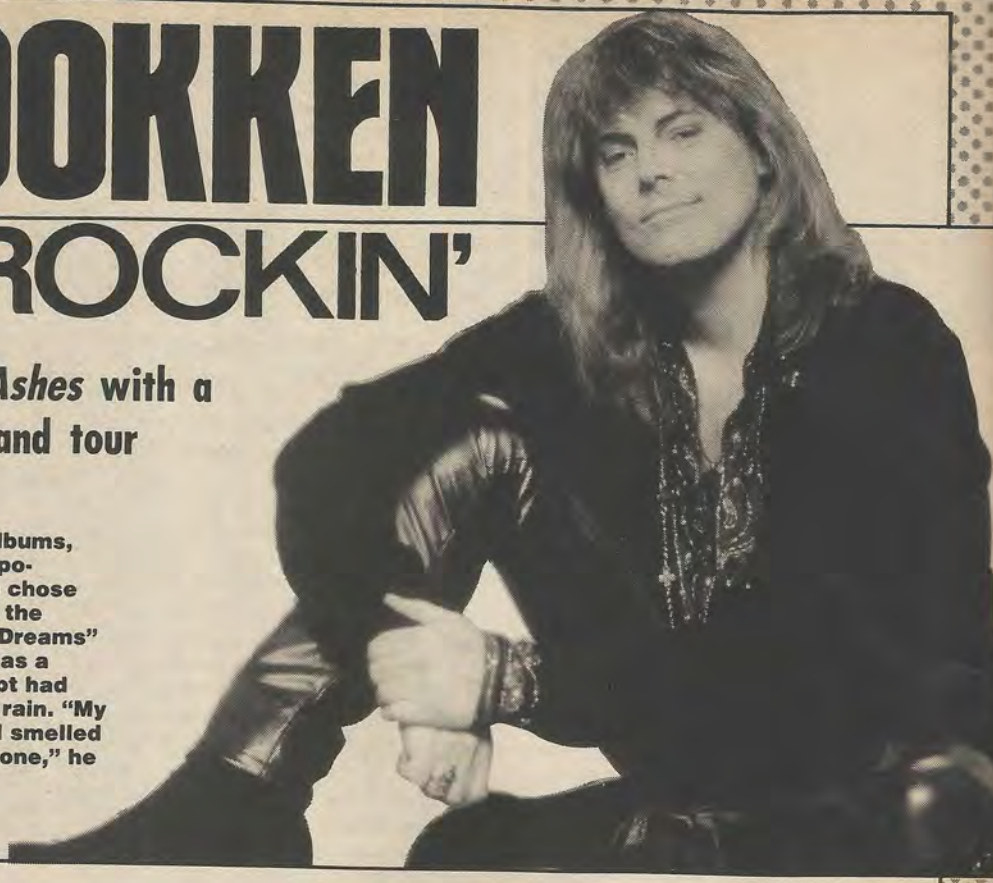
DON DOKKEN

STILL ROCKIN'

Don rises *Up From The Ashes* with a new band, album, and tour



Asked to pick one of his albums, songs, and videos for a hypothetical time capsule, Don chose *Under Lock and Key*, "Will the Sun Rise," and the "In My Dreams" clip, which he remembers as a soggy affair, as the concept had him literally singing in the rain. "My fingers were all wrinkled. I smelled like a dead cow after that one," he recalls.

From *Metal Edge* 1/91

by Gerri Miller

■ Through seven years and five albums, Dokken made some incredible music but was a powder keg waiting to ignite. The much-publicized, ongoing tension between frontman Don Dokken and guitarist George Lynch finally reached a boiling point on the Monsters of Rock tour in 1988, resulting in the band's breakup soon after. Now, three years since the last Dokken studio album, *Back For The Attack*, and two since their final live release, *Beast From The East*, Don has emerged with a killer record and an entirely new cast of players, though his trademark sound survives, as an earful of tracks like "1000 Miles Away," "Down in Flames," "Crash and Burn," and the leadoff single/video "Mirror, Mirror" proves true. "I thought I was going to have a whole new band and a whole new sound, and at the end of the day it just sounded like Dokken. That's the way I write. I can't help it," says Don, who will be doing battle with ex-colleague George once again, charts-wise: the six-stringer's Lynch Mob album (also featuring ex-Dokkenite Mick Brown) has just debuted. The irony of that is not lost on Don, who talked at length about the old band, the new band, album, tour, and more when we visited him at his home near the beach south of L.A.

G: The album is called *Up From The Ashes*. Seems fairly appropriate.

D: Yeah. It's from the Greek legend, the phoenix that crashes into the ground and dies and rises from the ashes even bigger, stronger, and more beautiful.

G: The new band sounds great. Where did you find the musicians?

D: Two years ago, after Monsters of Rock, and before I built my studio, I was at Bobby Blotzer's house working on a song and I grabbed a cassette and took it home, and on the one side there was this guy just ripping, blazing. Turns out Bobby got the tape from Warren [DeMartini], he thought some kid threw it on stage in Texas. After the tour he tossed it in a box to record over. I called the number on it, got a forwarding number, and got Billy's [White] number from his parents. I didn't tell him who I was, I just told him I was looking for a guitar player. He said he played with Will and the Kill, was lead guitar player in Watchtower, and said he liked Ratt and Van Halen and Dokken. I told him who I was and he didn't believe me. I asked him to come out and audition. I sent him a plane ticket and he stayed at my house, but in the studio he didn't sound that good. He said I was making him nervous. So he went back to Texas. Meanwhile, John Norum was on his way over. He's a great guitar player and he sings. So I had my manager call him. John came out and we wrote some songs, and Billy sent me another tape that sounded great. I got him in the studio again and he said he was totally freaked out about being in the band, and if I left him alone for a few hours he could probably get it together. So I did, and he did some killer stuff. When he's creating he has to be alone. John is the same way. So was Lynch.

G: How'd you find your drummer, Mikkey Dee?

D: We'd auditioned about 100 drummers. We had a lot of recommendations, but a lot of guys showed up and sucked, several of them famous. Mikkey auditioned four times. We put him through the wringer. Kept him hanging. He had other offers but he said he was holding out to be in this band. John really dug having another Swedish guy in the band. They both have heavy accents.

G: What about Peter Baltes? You had Patrick Young from Black 'N Blue on bass for a while. He didn't work out?

D: I wanted to maintain the Dokken harmonies, which takes three singers. Mikkey doesn't sing and Billy doesn't sing. We needed a heavy bass player that could sing, and actually, Patrick was working on some other projects

Don works out daily and follows a largely vegetarian (he eats fish) diet to keep in shape. "I'm healthier than I've been in years," he announces. "I was pretty chunky for a while, but I lost 30 lbs. since Monsters." The band joins him in exercise sessions three times a week.

and going in another musical direction. When I heard Accept broke up, I called Peter, since he had played on the first album, *Breaking the Chains*. He'd said he wasn't going to be in a band any more, he'd given ten years of his life to Accept, but he came out and he dug the songs. He played the bass tracks, went home, and called me and said he'd be nuts not to be in the band. He came back, sang at rehearsals, sang great, and that was it. Peter says, "If I'm going to be in this band I'm going to be in it forever," and that's important to me.

G: If it's a band, why call it Don Dokken?

D: They [his former bandmates] sued me. They said it would be misleading, fans would be thinking they'd see the old band when it was a new band. It's silly, but they won. I tried to think of a million different names for the band but my bandmates didn't want it, they want to call it Don Dokken. It was their decision, not mine.

G: Even though people might think it's a solo album?

D: That's the opposite of what I want people to think. I wanted to call it Dokken but I lost the rights to it. I thought of Dokken's Army, Dokken's Force, Dokken's Experience. They all sound stupid. So the band said, "Just call it Dokken. When they see this band perform, they'll realize that it's a band." I got sued for my full name, too, but they lost. And for the logo. They thought it looked too similar to the old one. It's all so silly. They're also suing me over t-shirt colors. I can't use the color red. It's like, "Let's harass him, keep him in court." I tell my lawyers, "You go to court. I'll make the music." It's petty to the point where it's starting to get funny. I always call Jeff [Pilson] and ask him why he's suing me. The only ones who win are the lawyers. But he's going along with George.

"It's not like, 'I'm the leader, I'll pay you a salary,' " Don told bandmates Billy, Peter, John, and Mikkey. "We share in everything equally."

G: So the war continues.

D: Only on one side. I've seen some nasty things that George has said about me. I have no opinion, nor do I have any rebuttal because I'm too busy enjoying my life, my career, my band, and my music to get caught up in this. I could write a book, but it's out of my mind, it's out of my heart, it's out of my soul. It's over. I've got better things to do than sit around and think of hateful things about other people. Life is short. We could die tomorrow.

G: Cheery thought.

D: Actually, it is a cheery thought. If you live your life every day like you might not be here tomorrow then every day is special, you live it to the fullest. I've had three very close calls in my life and it made me appreciate living more. I spent the last two years making a great album with a great new band and I'm happy as a pig in shit right now. Let the past go—you can't change it.

G: But you can learn from it.

D: God knows I did. George Lynch gave me a lot of inspiration to write the stuff on this album. All the turmoil—I decided to funnel my frustrations into my album.

G: Your records will be out at the same time.

D: Right. If anybody has any doubts about the Dokken sound, they won't when they hear this record. It's still there, the melody, the heaviness—it's heavier than the last record. A lot of people don't realize that a lot of the music, the guitar riffs were not written by George but by me. "In My Dreams" is a classic example, so is "Breaking the Chains." "Alone Again" was written by me on guitar.

G: Do you play guitar on this record?

D: On "1000 Miles Away."

G: You have two guitarists now—will you play guitar live?

D: Whatever songs have duo lead solos I'll play the rhythm to back them up.

"It's comfortable—it's not a mansion, but I live by myself, and it's fine," says Don of his house, which he's lived in for four years. "There's two extra bedrooms and a bath for the band guys, and a studio out back." There's also a garden and a pond with a waterfall and rare koi fish off his bedroom.

G: How did John and Billy divide the guitar parts?
D: 50-50. At first, they each thought the other was a bit strange. Then we had a barbecue one night and I crashed and found them in the kitchen drinking beers together at 2:00 in the morning. That was that. John has these European chops, a Schenker, Uli Roth, Thin Lizzy style. Billy comes from the Muddy Waters, Stevie Ray Vaughan, bluesy roots. He listens to Lynch, Van Halen, Randy Rhoads, Satriani, and all the blues guys from Austin. They're both totally into showing each other their licks.
G: If neither one wanted you around in the studio and you're the producer, how did you work together?
D: They'd do a solo, I listened to it, we'd talk about it, try it again, fix it, and I'd listen to it again. That's why it took so long.
G: When did you go into the studio?
D: September 6 [1989] at Total Access. It took us 10 months. We cut it in three months but the record company thought it was too slick—I probably overdid it. So I went back in and we cut the album live. Trashed everything. I was frustrated. It broke our spirits for a while. We were burned out on playing the songs so we wrote more songs, like "Forever." We recut "Crash and Burn" and "Give it Up." We took Christmas off, started back up in January, and recut the whole album from scratch live, then overdubbed vocals and guitar solos. We'd practiced for a couple weeks to make sure we were really tight.
G: You produced the album—can you remain objective when it's your own project? Do you second-guess yourself?
D: Only four or five hundred times a day. It's easier that I don't have a producer saying, "I don't like that note" and not be able to say why. When I don't like something I know why and I fix it right away. If you're going to make music you might as well die by your own sword. I take full responsibility for this record. I did the music, the arrangements. Billy and I wrote most of the material. John wrote the music to "Living a Lie" and I wrote the lyrics. Billy wrote "Crash and Burn."
G: Where do you get your songwriting inspiration?
D: Television, the news. I'm pissed off at the government destroying the country and destroying the planet. This world does not belong to us—we're just borrowing it from our children. If you lend someone a car, you want them to bring it back in one piece. Same thing with the planet. God ain't making any more land or air. Look on the news—four beatings, two drive-by shootings, four muggings, a gang rape in Central Park. The world is sick. It's all screwed up and if I make a record and make millions of dollars and live in a big house with a pool it won't be a lot of fun if I have to sit by my pool with a gas mask on. I felt compelled to write about it. "Give It Up" is about people fighting over religion—we all lose. There is no winner. "Crash and Burn" is about preachers and governments saying "trust us" and big business running the country. "Mirror, Mirror" is pretty self-explanatory. People might think I'm making digs at my old band but I'm not. It's wasted energy. I like to keep my energy on the positive side. It's saying seven years' bad luck is over, the bad times are over, it's time to start again.
G: "Stay" is an older song, isn't it?
D: Yeah, I wrote it three years ago. That and "1000 Miles Away" were songs I wrote for *Back For the Attack* that were not put on the album. The old band wasn't crazy about those songs. Everything else was written after Billy and John joined. We wrote 32 songs, narrowed it down to 17, then to 13, and put 11 on the album. "Desperate People" for a b-side made it 12 and two more, "Slow Train to Nowhere" and "Brain Dead" may be b-sides or if they come out really killer we'll save them for our next record.
G: I hear you have some guest musicians on the album.
D: Tony Franklin plays bass on "Stay" and Ken Mary played on a couple of drum tracks before I got Mikkey, on "The Hunger" and "Crash and Burn." Kelly Hansen sang some background vocals. Mark Spiro co-write "Mirror, Mirror" and also helped with background vocals. Glenn Hughes co-wrote the ballad with me.
G: Which songs were easy and which were hard to record?
D: "Living a Lie" was a big pain in the ass. "When Love Finds a Fool" was, too. It was an easy song to sing technically but very difficult to sing passionately. I gave up on it for three months and one night I went into the studio, lit a bunch of candles, turned off the lights and did it four or five times until I had it. "Forever" was easy, "Crash and Burn," "The Hunger" were easy. "When Some Nights" was a total pain in my butt. We did "Give it Up" six times. The whole album was like labor. It's hard to do an album when you're on the phone all day with lawyers.
G: How did you end up on Geffen Records?
D: When Dokken broke up, I went to Elektra and said I thought it would be a major conflict of interest to have Lynch Mob and the new Don Dokken band on the same label. Somebody had to leave. There were probably 15 labels courting me but I had a lot of close friends at Geffen like Tom Zutaut, who signed me to Elektra. I wanted to go back to my family. It took over a year and a half to negotiate, and meanwhile I was paying for the album out of my pocket, and that hurt. Wiped me out financially.
G: Looking back, would you change anything if you could?
D: I would never put a band together just for musical prowess. When George joined the band I knew him for two days. I knew Mick for two days, Jeff for a week. It's like a first date—the woman's obviously gonna put her best foot forward, because she wants to make a good impression. Once she's got the gig, things change. That's how it is with musicians, too. When someone auditions they tell you exactly what you want to hear. That's why with this band I didn't make it easy. I said, "Let's all live in the same house and see what happens." John and Billy and Mikkey were here for a year with no contract, nothing in writing. We were recording the album and paying for it ourselves. We had some hard times. They hung around and that shows me they're in it for the long run. They stuck by me when I was going through hell being sued, harassed, and in financial ruin. That's why they're in the band.
G: What are your tour plans?
D: We're headlining. We're going to rehearse for a month, probably in Texas, rent out an arena somewhere. We'll start in medium size places—I don't have any delusions. We'll start out small and let word of mouth get out. I don't plan on coming home to L.A. until we headline the Forum. We'll be on tour for

"It's a tired subject," sighs Don about his relationship with former bandmate George Lynch. "He slags the shit out of me in magazines, saying really hostile things, and I wish I could think of something bad to say about him, but why? If you don't have anything good to say, don't say anything. I wish him all the best."

Don Dokken

a year if the album does well.

G: Any opening act ideas? Who do you like?

D: I like Bang Tango, Hurricane, XYZ, But I don't know who'll be out when we go. A lot of bands will be going on tour at the same time—a lot of competition for me with a new band after two years not being on the road. It scares the hell out of me. I'm going to trust in my fans to show up. Once they hear this album, I think they'll want to hear these songs live.

G: Have you chosen a set list?

D: We're doing the whole new album, all of it and four or five old Dokken classics. It's going to be a long show. I will only be doing Dokken songs that I was involved in writing. Probably "Breaking the Chains," "In My Dreams," "Into the Fire." "Alone Again" by myself, acoustically.

G: Remember your first time on stage?

D: Exactly. I was about 14 and we played at an opening of a shopping center at Incline Village, Lake Tahoe. I was excited—it was great. Only about 200 people there. It was the first, for free. My first paying gig was 8th grade graduation—we'd won a Battle of the Bands and got to play. We did "In a Gadda Da Vida." The teachers were kind of pissed off, we were supposed to play dance songs.

G: Do you have any advice for young musicians?

D: Have faith. Don't spend too much time watching MTV saying, "We got to do that to make it." You'll fail every time. Do what comes out of you naturally, don't copy—it doesn't work in the long term.

G: Is image important?

D: It was only important to me for one brief moment and that was a big mistake. The *Under Lock and Key* album cover we had all these clothes made for us. I look at it and Mick looks like a waiter, George looks like a court jester, Jeff looks like Puck and I look like a lion tamer.

G: What goals do you set? What do you want to accomplish?

D: Some day I want to write a song that will be around for 30 or 40 years, like "Yesterday" by the Beatles, hear it in some elevator when I'm 60. I'd like to be happy. I'd like to be living in a world that was a little cleaner, a little less war and killing. I'd like to help abused children, foster kids, homeless people. I relate to that—I was in a foster home till I was 17. My parents were 15 and 16 when I was born. They were in high school. Then my old man went to Korea and my mom couldn't handle me and my little brother—he's 18 months younger than me—so they put us in foster homes. I stayed with relatives, slept at friends' houses, stayed on the streets. There was nobody to talk to when they were beating me in a foster home. So I poured myself into music. I started playing drums. My father's a jazz musician—I saw him playing in jazz clubs when I was a little kid. My mother gave me a Sears guitar and an amplifier and I've been playing ever since.

G: What about producing other albums? You must get offers.

D: Tons. But I don't think so. Musicians are such pains in the ass, me included. Why put yourself through that aggravation? We'll see. I really can't think about that now. All I can think about right now is this band. ●

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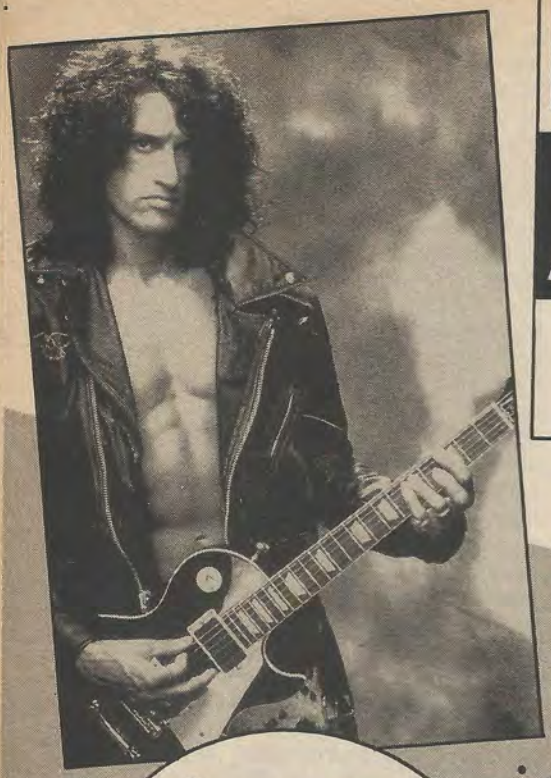
Exclusive Interview

AEROSMITH

On The Record



Joe, whose favorite guitarists include Jeff Beck, Eric Clapton, and Eric Johnson, says his live rendition of "Red House" has its roots in a pre-Aerosmith jam band. "I used to do it in the [Joe Perry] Project," he adds.

From *Metal Edge* 1/91

A candid conversation with Boston's finest

by Gerri Miller

■ Together for two decades (hiatus aside) and hotter than ever with the multi-platinum *Pump* still riding high on the charts over a year after its release, Aerosmith continues to rock the world 11 months into a phenomenally successful concert tour that has taken them across the U.S. and to Europe twice, to Japan and Australia, where they'll wrap up their road marathon this month. We talked at length with Steven Tyler, Joe Perry, Tom Hamilton, Brad Whitford, and Joey Kramer backstage in Toronto, Canada and Rochester, NY about the band's past, present, and future.

G: Your audience gets nearly two hours of phenomenal music from you every night. How do you feel up there? What do you focus on?

S: The girls in the front row with their tits hanging out. Gotta have pretty girls to sing to!

JK: It's kind of like automatic pilot. I see some faces, I make contact with people, but I try not to let anything interfere with my time on stage. I don't think about anything else.

JP: Making sure I look cool. Like David Lee Roth said, 'It's not whether you win or lose, it's how good you look.' Sound is important, but it's a rock 'n' roll *show*, you're supposed to entertain the people, not prove what a virtuoso you are. There are people who do that, but us being your average kids from suburbia, the things we got off on, it's part musicianship and part showmanship. It's not as much about musicianship as having a catchy tune. We could all stand there in our jeans and play but you can achieve the same effect putting on a CD and looking at some standup cutouts.

T: I remember what it's like to go to a show and be disappointed when the band doesn't play any of the songs you want to hear, like when I went to see Led Zeppelin or Cream and they'd pick an obscure song and jam on it for 45 minutes. F.cking boring. We like to keep the energy moving and play songs we like to play and everyone wants to hear.

B: We really respect our fans. I just hope they know that. We're all fans of music, too. We know that feeling of being in love with a particular band or player. We really appreciate that. It means a lot to us.

G: Do you have a favorite moment in the show?

S: When the audience roars.

G: When you first come on stage?

JP: No, afterward. When you first go out there you haven't earned it. Afterward, you've earned it. It's like dessert.

JK: The very beginning, when I sit down behind my drums. It's the start of my playing time and I have a great time from the first moment to the last.

G: What's the best part about touring?

T: Being able to make a living doing this is probably the high point for me. We get to do what we love to do—go on stage. It's exciting and rewarding but everything can sometimes get into a routine. Sometimes you have nights when going on stage is the last thing you feel like doing. But the minute you change into the clothes you're going to wear on stage something happens. It triggers a reaction in your mind. After doing this for so long, we've figured out how to travel without burning ourselves out. We've figured out what aspects of the road kill you and what aspects feed you.

S: Getting to meet the opening acts, like Joan Jett, Skid Row. I love Snake [Sabo]. I can sit down and have a really cool conversation with the guy. Most people are like an onion. You got to get through all the peels and layers to get to

"It's amazing that so many people stuck with us through the years. It's really great," reflects Tom. "But to all the people that just heard *Permanent Vacation* and Pump, there's a lot of Aerosmith before that, so check it out," he suggests.

Aerosmith changed their set list several times during the tour. By late July, they'd dropped "Permanent Vacation" and "Mama Kin" and added "One Way Street," "Moving Out," and a cover of the Doors' "Love Me Two Times," their recorded version of which appears on the *Air America* soundtrack.

anything that's solid. There's no peeling away with that guy.

G: What's the worst part about the road?

B: Being away from home and your family. Being out here for a while is great but a while into it it's, 'Gee, I wish I had a normal life.' When we start to feel that way we usually take a break.

JK: During the day, it can sometimes get to you. The time on stage is what makes it all worthwhile.

S: Touring is just such a grind. You don't often get to see, you're too much in the picture—you can't step back and look at it. If I had a good night or a bad night, it doesn't really matter to the audience—the only time you really have to be on your toes is when you're doing an album. But there's something inside me that even my best concert there's always something I'm not too fond of, and it makes me strive to do better the next time.

G: It's no secret that Aerosmith has had a volatile history. How do you keep from getting on each other's nerves on a long tour?

T: Getting on each other's nerves wouldn't be a novelty to us. We're used to it. There's not a lot of mystery to it, and we know how to deal with it.

JP: We get a few hours each day and every two days we get a day off. Sometimes we hang out together and sometimes we split off in our own directions. Sometimes we're with our families out on the road. It's a fine balance.

S: When you have a band it's a marriage but you don't come to realize it until years later. Now when the shit flies we don't just get away, we confront it. Deal with the problem. What do you do with those feelings in the studio, run away to an island? You lose all the magic moments. Life's too short. There's always gonna be tension. It's just that we don't deal with the peripheral bullshit any more. Anger is the easiest emotion. Running away is the easiest, stupidest thing. Monkeys run. Run away from your problems, go in the back room and snort a line. You're hiding from it. It's 1990, it's time to confront the shit.

G: You're clean now—does that make a difference out there?

T: We put a lot more energy into music than the so-called lifestyle. The way we live now is a lot more the way I pictured it when I was a kid than it was the first time we made it. When I was a kid, visualizing what it would be like to be in a rock 'n' roll band, it didn't involve being hung over and sleeping all day and feeling shitty.

S: When you're f.cked up and you're high you don't dare take a step toward the front of the stage because you're afraid you're gonna fall off or you don't even think about it, you're in a big blur. I look at myself dancing around in the early '70s and I'm not even dancing at all.

JP: We thought we moved a lot but we look back at the films and we're just standing there.

S: Now it feels good.

G: Aerosmith broke up, got back together, and is now more successful than ever. Did you expect to be so successful?

T: I don't think I ever doubted it. I didn't really have an exact picture in my mind of where I thought it would go but I knew the potential was there for the band to get back to the success of the '70s. I can remember when the band was first getting together we were talking about how we wanted to 'make it.' I thought when you got a record contract you'd made it and that was it, you were in the realm of rock 'n' roll success. But it's

more

After the show, "Sometimes you make it though with energy to spare, sometimes you just make it through—it depends on the night, the vibe, the audience," says Joey, backstage with Metallica's James Hetfield and Joe after the Toronto CNE Stadium concert.

Backstage pre-concert, "There are certain rituals you go through to get ready—getting changed, warming up," says Brad. "Part of the reason is to be prepared for the show, the other part is to give you something to do so you don't think about it."

really not true. I'm glad I didn't know the difference then because I might have made another decision!

G: Looking back, would you change anything if you could?

S: I love my druggin' days. I'd never change a f.ckin' thing. But there are certain things that drugs make you do that you can never get back.

T: Obviously we wasted a few years but that was part of a ride that got us to where we are now.

JK: Not a thing. If anything was changed I wouldn't be here now and I love where I am. We've worked real hard to get here.

G: What's the secret to longevity?

S: Ego. I'm an egomaniac and my vision of this band is endless. My wife gets pissed off at me because I put the band before my marriage. I sometimes think that's f.cked up—it kind of is. But there's nothin' I can do about it. Our secret, I dunno. Every album is a new baby to me. The difference between now and when we were f.cked up is now I give the album 110% and when I think I'm finished at night I go over it again and find something else—it's going over those little things.

JP: You don't sit around and go, 'When is it gonna happen?' You make it happen, day to day. You work on it a little bit at a time, and if you keep doing it right you see there aren't too many other people at the same stage as you any more.

JK: There's nothing that can take the place of the amount of time we've been together—you do a job for a lot of years and you get good at it. We love what we do—I always loved it. I loved it when I was a kid and I love it probably more now than I ever have. All the other stuff that goes along with it is all fine and good, it's good to be able to afford certain luxuries but the bottom line is getting up on stage and playing every night. I'm real grateful to have something like that. As long as we keep having a good time this thing will go on indefinitely. That's what rock 'n' roll is all about, having fun. All the money and bullshit that comes along with it is secondary. Not to put it down, I love it all and so does everybody else, but the real nitty gritty is the satisfaction and the love of being out there and playing on stage. That's what's sustained us over the years and we love it as much as when we started. At the risk of sounding egotistical, I believe that my band has something special that no one knows what its about other than us, a special thing between the five of us.

G: If you could only pick one Aerosmith song, album and video to put in a time capsule, which would you choose?

S: "Let the Music Do the Talking" is pretty definitive—the song, even the video.

JP: There's so many different eras, it's too hard to choose. Video's still someone else's interpretation of what the song's about. I'd rather have someone listen to our music without seeing a video for it.

B: If you want to impress people you'd have to put "Janie's Got a Gun" in the capsule, but if you wanted to get a sense of Aerosmith's sense of humor you'd put "Dude" in, because it lets you know we're having fun. A lot of bands take themselves too seriously. It's only music, you know.

G: How do you feel about bands that imitate your style and sound?

JP: Some of them picked up on the clothes and the flash. Others picked up on the music. We're just passing on what we ripped off from other people, our influences. Everybody's got influences—it's just how it comes through you. But it bothers me when they pick up on the fluff and not the substance. It's really the songs that matter. You can stand on your head in f.ckin' Bermuda shorts if you've got the tunes.

JK: That's great that we can be so much of an example for people, but you can't sit back on your laurels—you have to move on. I'm constantly challenging myself all the time. You're only as good as the last show you did. I'm taking drum lessons. I'm concerned with getting better and doing my job to the best of my ability. I can listen to other players and learn from them. As long as I continue to grow as a person I'll be able to grow as a player.

G: Any desire to do solo albums, collaborate with other artists, produce bands?

T: I think everyone's pretty much focusing on where we're at now. It looks like the band is gonna be in this phase for a while. We're gonna see how far we can push the band. We had a meeting recently where everyone talked about what they'd like to do in the future on a personal level, everything from writing novels to acting. I was gonna go to drama school before Aerosmith. There's a lot of different individual interests in this band. But it will be a while before anyone has time to do it.

JP: I've done it before and a side project is a possibility but not at the expense of Aerosmith. You look at people who've split off and they may get one or two solo records but they always miss being in a band. We've got this, and if it ever slipped away again I don't know if we'd be able to get it back. Aerosmith is an institution, a way of life. It's really cool and I would hate to see it get f.cked up again.

S: I would love to go out and produce a band but I stop and think, 'That's nice but what good would it do me?'

JK: I have other interests but it's too far in the future for me to look. I can only live from day to day. I learned I can't do it any other way or it gets me into trouble. I become compulsive. I'm interested in the ecology, in preserving the world we're very quickly destroying. For one person to have a part in changing the planet is a difficult thing to do, but every little bit helps. But right now, life is pretty fulfilling. I have no complaints. I'm grateful for what I have. I play in the greatest rock 'n' roll band in the world.

G: What goals do you set now?

T: To make the next album better than this one.

S: I just want Aerosmith to always be able to give me a hard-on, that's all I ever ask for, for it to be the most special thing in my life. As long as I look at it through those eyes, it will always be that way.

JP: I think we've got something that no

Steven met a set of twin fans backstage after the Rochester show.

The Boston bad boys discuss touring, video, past, future and what Aerosmith means to them.

one else has done. It's bigger than just the five of us.

G: Does it get increasingly harder to top the previous album?

T: In the back of your mind you say you have to top the last one as far as how many people bought it but you have to be careful where your focus is when you do an album.

G: Are you thinking about the next album?

S: Always. I was listening to a classical station today and it got me thinking about stuff. We're always thinking. New approaches. There may be a time when we'll do a simple back to basics album, but for right now we still like to create weird shit and now we have more license than ever because we can get away with it. The last two albums we took major chances but they were great and well received. It's a door of acceptance. If we do something else weird they'll accept it. It gives me and Joe license to create and go one step further, one step beyond. Music is a language. There's so many pictures to paint. But we're always gonna have a backbeat, those jungle rhythms.

B: We're so busy, we don't write on the road that often. The germ for "Voodoo Medicine Man," that came down on the road.

JP: Now is the time we assemble stuff, we don't put much down on paper. Ideas here and there, the direction you're gonna go, the different flavors. There's so much going on on tour, there isn't much time to do it.

T: I find myself thinking about the next album. I'm starting to obsess and fret about it. I keep a little riff collection on tape.

G: When will you get down to serious work on it?

T: Spring, maybe. We'll see how we feel by the end of the tour.

G: The beginning of the "Other Side" video, when the band is 'unpacked' from road cases, is a clever idea.

T: Over the years we've talked about feeling like just another piece of equipment that you put in the road case and put on the truck. It's sometimes how you feel on the road.

G: Where was the performance part of that video shot?

T: At about six gigs in the south.

G: Any plans for a live concert home video?

T: We hadn't really planned on it but it's something we'll wind up being able to do.

G: You are releasing a *Making of Pump* tape, though?

T: We did it in Vancouver and in Massachusetts when we were rehearsing material. The "What it Takes" footage is just a tiny fraction of what we have. We have some of the most vicious arguments, the most embarrassing heavy-duty discussions and the challenge is which ones we have the balls to put out to the public because it's fascinating.

S: We kept the cameras rolling the whole time.

JP: It was a unique experience having someone in the room. Our wives know not to come into the rehearsal room, but he was there all the time. For a while we wondered if we were going to be able to create with the camera there. I felt embarrassed a few times—there was some heavy, sensitive stuff. But it's gonna be cool. The video will probably be out before Christmas.

G: What about a live album?

B: Aren't they obsolete? We consider them obsolete. We'd rather do a concert video than a live album.

G: What are you listening to?

T: Faith No More, Little Caesar.

B: Guitar players. Eric Johnson, Eric Clapton, Stevie Ray Vaughan, Jimi Hendrix.

JK: Tower of Power, James Brown, Earth Wind, & Fire, Zeppelin—that's my roots.

JP: Faith No More, The Black Crowes.

S: I like the Black Crowes because they've got a good backbeat, they're straight-ahead rock 'n' roll. So what if it's copped from the Stones? What else? Ice-T, Billie Holliday, Muddy Waters.

JP: Willie Dixon. If it wasn't for Willie Dixon ¾ of the British Invasion wouldn't have happened in the late '60s.

G: What do you think of the rock scene now? There is an overabundance of bands.

T: There's a great supply of guys with gorgeous bodies and cute faces who get on stage and wave their c.cks around. That's what it seems like to me.

G: Do you see any with substance, with the potential to last?

T: that's hard to predict. It depends on what people want to listen to and what radio stations decide to program.

JP: There's so many things besides the music and talent that make a band last, like if everyone has a solid marriage or doesn't, or a drug problem, that can be a factor.

G: Do you have any advice for musicians and young people in general?

B: Follow your gut feelings. Inherently we all know the difference between right and wrong. It's inside you. Go with that. Keep your nose to the grindstone. If you want to do something in this business you have to work really hard at it.

T: Don't worry about what other people think of you so much. It's a trap people fall into when they're in their teens and it leads them down dark alleys. People are willing to do things that will hurt them if it means getting accepted. You don't have to do it. Believe in what you know is right. ●

"I sit down behind my drums and I'm probably more comfortable there than anywhere. I feel a lot of serenity—I'm in my own space, it's safe, and I'm in control," says Joey, for whom drumming provides enjoyment, income, and an outlet for his aggressions. When not playing, he works out in the gym ("that takes the place of the physical aspect of playing"), rows his racing scull, and spends time with his family. "As long as you make an effort to make it quality time, it works out," he says.

Steven chalks up his seemingly limitless energy to two parts of a familiar trio: sex and rock 'n' roll. The third part (drugs) is history, replaced by a cleaned-up lifestyle and healthy diet, supplemented by vitamins.

WARRANT

AT HOME EXCLUSIVES:

JANI LANE & JOEY ALLEN

From *Metal Edge* 1/91

by Gerri Miller

■ On a pretty, tree-lined street in suburban L.A. is the house that Warrant frontman Jani Lane calls home. Bright, airy, and comfortable, the three bedroom house, built in 1932, has a pool and two wood-burning fireplaces but isn't ostentatious or 'rock star-ish' at all—it's more of a family-type house than a bachelor pad. It is, however, the latter—since his breakup with Bekka Bramlett, Jani is dating freely and enjoying himself immensely.

Jani found the house through his accountant and plans to live there until he can find or build his dream home in beachside Malibu (he envisions a house with high ceilings, glass walls, an ocean view, and a balcony encircling the living room). Jani won't be home for a while, though, thanks to Warrant's current road trek with Poison, slated to run through Dec. 20.

That also holds true for bandmate Joey Allen, who'd been living in a Hollywood apartment with fiancée Kathy Conan and their puppy Princess when we visited in June. They'd moved into their building last winter when Warrant got off tour and upgraded to a larger apartment a few months later. But in August, Joey and Kathy decided to get married before Warrant hit the road again, and bought a house 40 miles south of L.A. in Orange County, near Joey's parents' place. For now, however, the Warrant men are living in hotel rooms and will be doing so for most of '91.

Jani's den features a fireplace, entertainment center with stereo and 32" TV, and a poster of favorite James Dean.

"The kitchen was a big selling factor," says Jani of the house. "I'm into cooking. You name it, I'll make it." His specialty: Mexican lasagna.

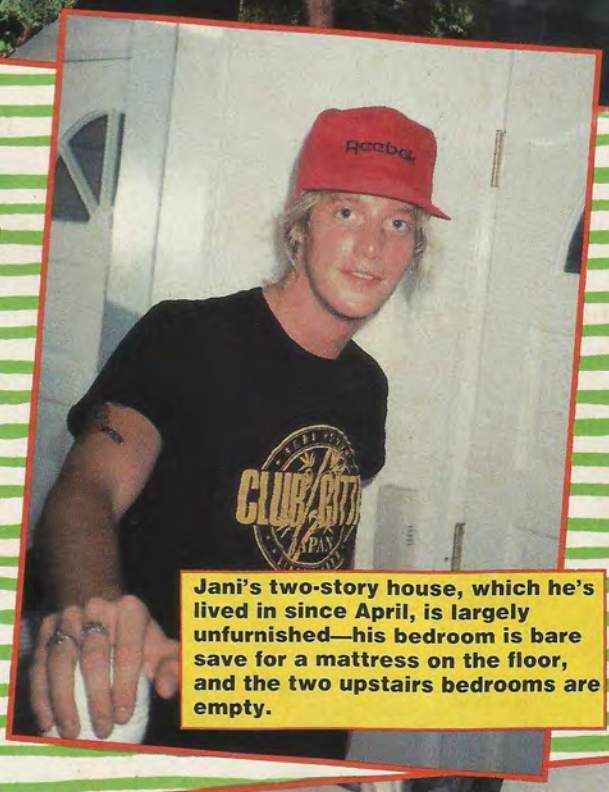
"I call it R2D2," says Jani of this barbecue grill, a housewarming gift from bandmate Joey.

Jani's walk-in closet is the size of some people's apartments, but it's rather empty. "I lost a lot of clothes on the road," he explains.

"I hope I get the opportunity to put up a few more of them," says Jani, referring to his gold and platinum record awards.

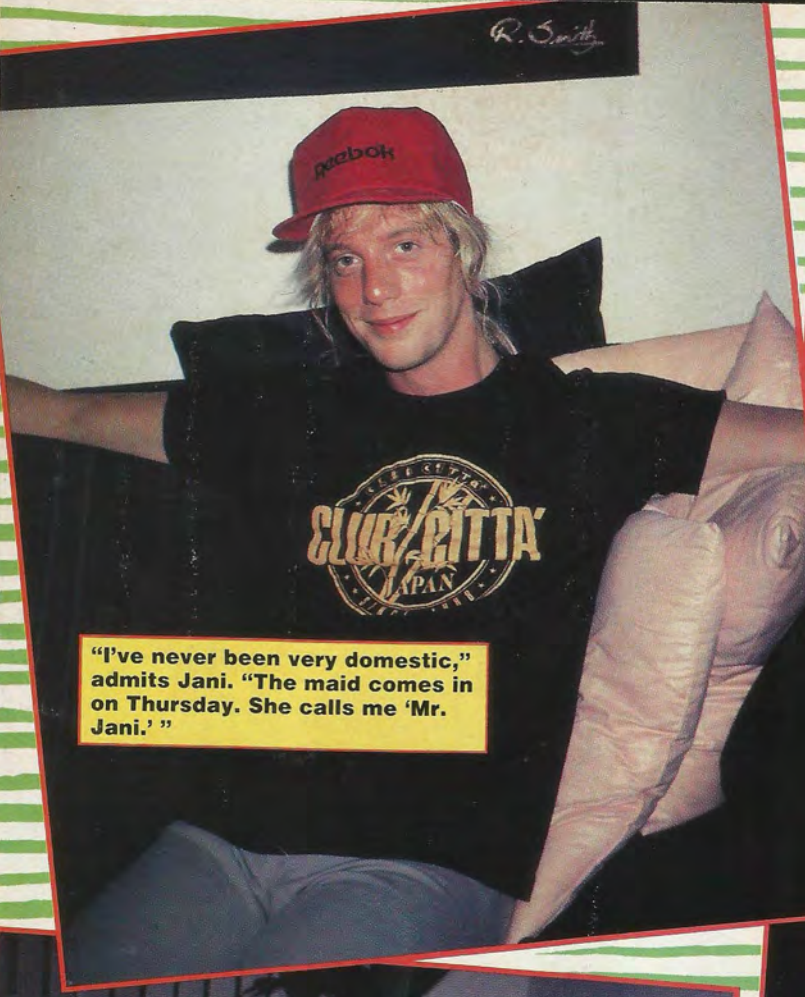
Jani's house is in the Valley, 10 minutes over the hill from Hollywood. "This is the best neighborhood to live in. It's really great," he enthuses. "I don't have to put up with all the Hollywood bullshit, the traffic and smog. It reminds me of where I grew up in Ohio."

There's a pool with a slide in the backyard, where Jani plans to install a jacuzzi.



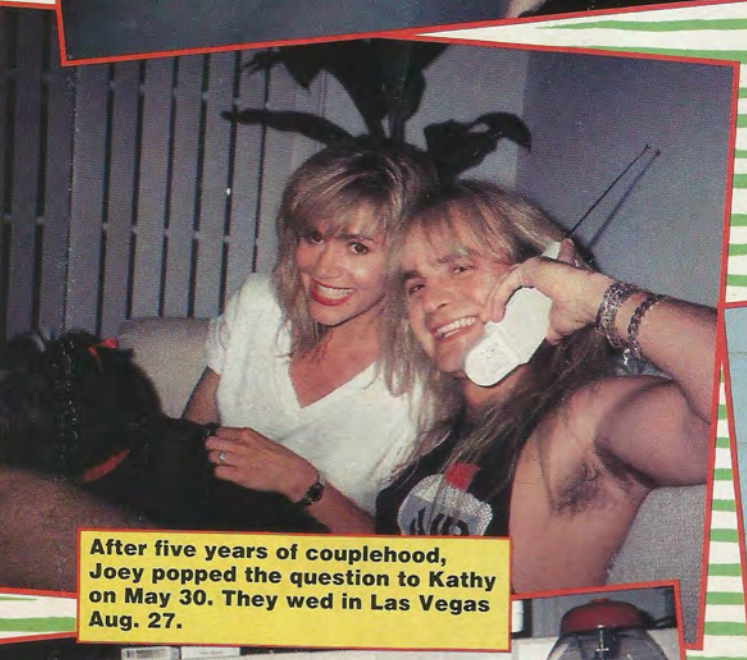
Jani's two-story house, which he's lived in since April, is largely unfurnished—his bedroom is bare save for a mattress on the floor, and the two upstairs bedrooms are empty.

Some of the decorations, like these ceramic skulls, have a southwestern feel.

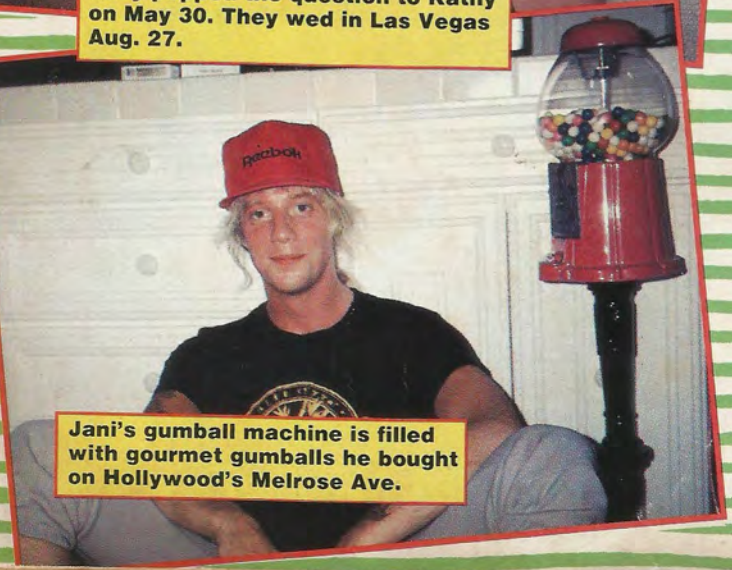


"I've never been very domestic," admits Jani. "The maid comes in on Thursday. She calls me 'Mr. Jani.' "

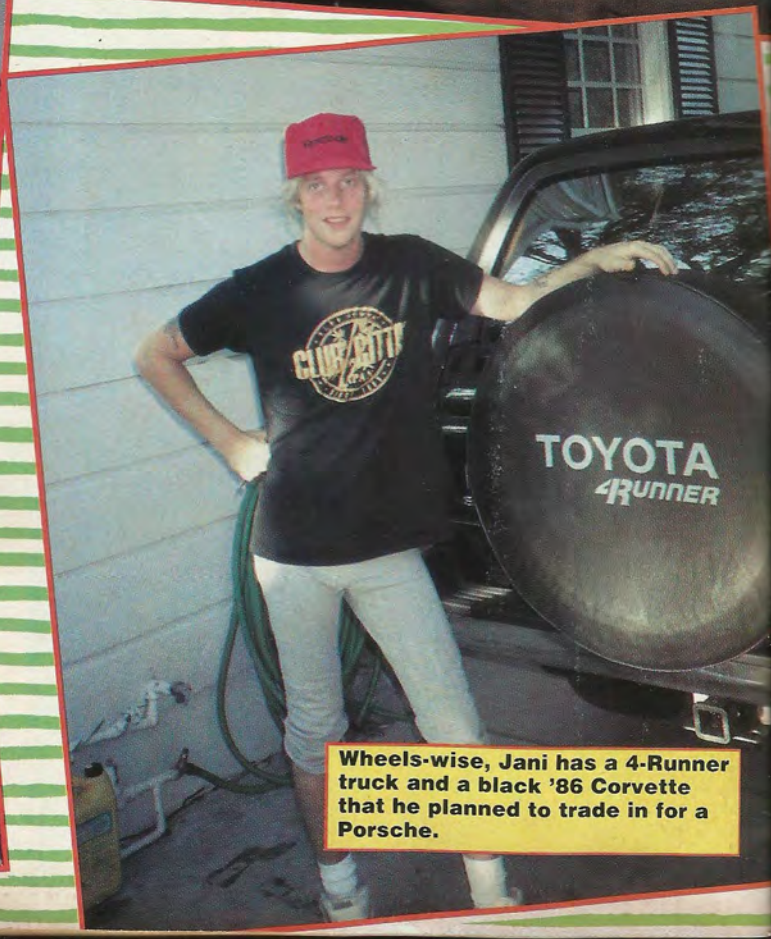
"I'm going stir crazy! I can't wait to go on the road," Joey said in June as he munched on a frozen ice pop.



After five years of couplehood, Joey popped the question to Kathy on May 30. They wed in Las Vegas Aug. 27.



Jani's gumball machine is filled with gourmet gumballs he bought on Hollywood's Melrose Ave.

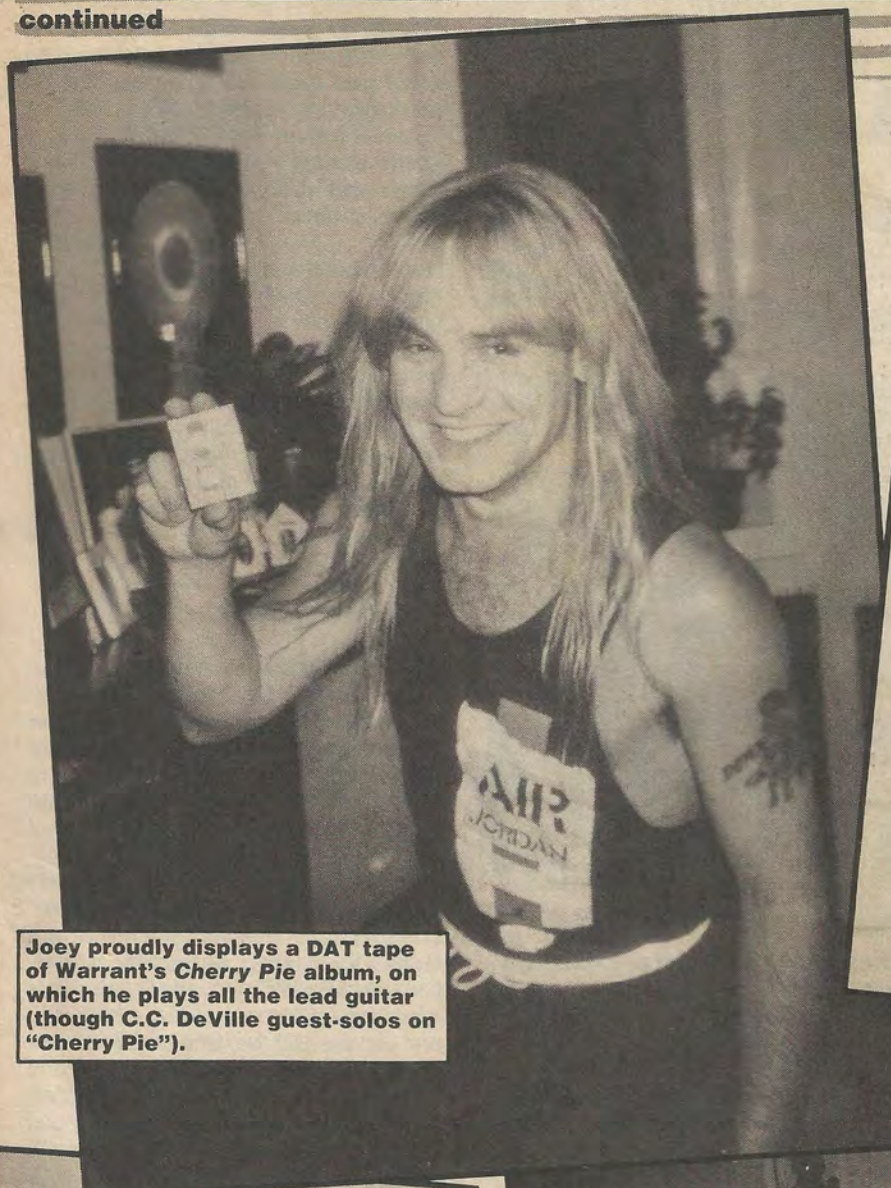


Wheels-wise, Jani has a 4-Runner truck and a black '86 Corvette that he planned to trade in for a Porsche.

WARRANT

continued

While recording *Cherry Pie*, Jani took time out to produce a demo for the band Risqué, whose bassist is a former bandmate from Plain Jane. Their sound is funky dance-rock.



Joey proudly displays a DAT tape of Warrant's *Cherry Pie* album, on which he plays all the lead guitar (though C.C. DeVille guest-solos on "Cherry Pie").

A few months after this photo was taken, Joey bought a house in Tustin Ranch, CA. "It's on a third of an acre, and I'm putting a pool in," he says.

SKID ROW Mailbag

Your Questions Answered

SKID ROW

From *Metal Edge* 2/91

by Gerri Miller

Can you please print the Skid Row guys' birthdates and favorite football, baseball, and basketball teams?

Danny

Sebastian Bach was born on Apr. 3, 1968, Dave 'Snake' Sabo was born on Sept, 16, 1964, Rob Affuso was born on March 1, 1963, Rachel Bolan was born on Feb. 9, 1966, and Scotti Hill was born on May 31, 1964. Snake likes NY-NJ teams the Mets, Jets, and Knicks and Rob's into the Mets, Knicks and Giants, but Scotti, Rachel and Bas don't follow any team sports.

Skid Row kicks ass. They've got a crankin' album, an intense live show, and to top it off they're really cool guys! I've seen them live several times and have had the pleasure of meeting all of them. They're all super but the one I really adore is Bas—there's just something about him you've gotta love. He was the only one I hadn't met until Jan. 13, when they played in Rochester, NY with Aerosmith. My friends and I ran into him at the hotel the band was staying at and he stopped and signed a few things and took pictures with us. I'd like to thank Sebastian and the guys for being so cool, but more importantly, for the great music!

Michelle

Skid Row are so damn cool, it kills me. Can you tell me their heights and weights, what state they currently reside in and what kind of cars they drive?

Melody

Sebastian, 6′3″, weighs 140 lbs., Rachel, 5′9″, weighs 125 lbs., Snake, 5′9½″, weighs 138 lbs., Rob, 5′11″ weighs 160 lbs, and Scotti, 5′11″, weighs 135 lbs. (not 160, as we misprinted). Bas has an '87 black Camaro, Rob has a silver '86 Nissan 300 Turbo, Rachel drives a black Toyota MR2, Snake has a "piece of shit" silver and black Jeep, and Scotti has a '90 black Mustang GT "with a cellular phone and the bills to prove it." All live in New Jersey.

I was wondering how you pronounce Sebastian Bach's last name. Also, what does Sebastian like to see girls wear and when was his first sexual experience?

Angel

Bach rhymes with rock, and Bas lost his virginity at 13. He likes to see girls wear "nothing, or cut-off jeans, shorts and high heels. I'm into the rock slut look."

I'd like to know some things about Rob Affuso. What is his favorite color and food? At what age did he start playing drums? Who are his musical influences? What are his favorite bands? What is his brother's name and age? What turned him on to the drums?

Michelle

Rob favors the colors black, purple and green, loves spicy Italian food, especially pasta, and has been tapping time since his mom set him up with her pots and pans in her kitchen when he was two. "I had this inherent interest to bang right from the beginning," he says. "I got my first kit at 4, with Mickey Mouse on it. Beat the shit out of it in a week." His main influence is Rush drummer Neil Peart, along with AC/DC and Aerosmith, and he also likes the Dan Reed Network and Faster Pussycat. His brother Alan is 23.

I'd like to know some things about Sebastian Bach's brother Zack, sister Dylan, and girlfriend Maria. How old are they? How tall is Maria and what does she weigh? How long have she and Sebastian been living together? Are they going to get married?

Carrie

Zack, 14, attends PCVS in Peterborough, Ontario (his favorite bands are Guns N' Roses, Aerosmith, Mötley Crüe, and BulletBoys), and Dylan, 19, is modeling in Europe. Maria, 26, is 5′7″ and weighs 103 lbs. She and Bas have known each other for five years and have been living together for three. Marriage, he says, may come "in time, and you'll all know about it. It won't be a secret."

Did Sebastian Bach have that name from birth?

Lisa

No. His real last name is Bierk, "But Bierk rhymes with jerk, and Bas sounded 'cool,' " is Bas' explanation for

MICHELLE & SEBASTIAN

the change. Sebastian *is* his real name, however.

I was wondering if Skid Row was going to put out a home video and what Sebastian's favorite heavy metal bands are. Skid Row fans can write to me at 628 E. Summit, Republic, MO 65738

Cindy Lambert

There is a forthcoming Skid Row home video that will feature footage shot around the world in concert ("every song is live, no overdubs—that's for pussies," says Sebastian) and on the road, much of it taken from Bas' and Snake's personal videotape collections. Uncensored versions of the MTV clips will be included at the end of the tape, due out before Christmas. Bas lists Judas Priest, Spread Eagle, Love/Hate, Circus of Power, Dee Snider's new band Desperado, and a New Jersey band called Linsk as some of his favorites.

Has Rachel Bolan ever caught his nose chain in anything? If so, what?

Michelle

"On the snap on my leather jacket and on my tuning keys on my guitar a few times on stage in Russia and in Vancouver. I remember 'cause I remember how much it hurt!" winces Rachel.

To all the people who are still bugging Sebastian about if he has a kid: F.ck You!! Leave him alone, will ya? He has enough problems as it is. Bas said it was none of anyone's business anyway. A real fan would respect Sebastian and Maria's privacy. I have heard a lot of jealous bitches put down Maria and their kid (if they have one). They don't realize that it hurts Sebastian, too! All the 12 and 13 year-old girls who think Bas will just drop Maria and fall in love with them need professional help! Do any of the Skids have pierced ears? I know Rachel does, but I can never see their ears.

Melissa

All of the Skids have pierced ears, but Bas doesn't wear earrings any more. His hair gets tangled in them on stage.

I was wondering when Rachel first met Roxxi. Is Rachel his real name? What does he do in his spare time? What does he like in a girl besides honesty? What does he enjoy most about making albums? Does he have a bad temper or a good sense of humor?

Mary

Rachel met Roxxi at a Halloween party five years ago, and describes her when listing favored female attributes: "long legs, long curly hair, full lips and perfect teeth." He asked us not to reprint his real name. He's into "reptile collecting," racing, and Nintendo games. As for record-making, he enjoys "the creative process, seeing everything come together and seeing an idea come to life." His answer to your last question is "Both. I'll laugh at just about anything. I have a real bad temper, but it's not bad until I'm really pushed. It's not a short fuse."

I heard that Sebastian Bach only washes his hair every four days. Is that true? What kind of shampoo does he use?

Beth

Actually, Bas washes his hair more like once a week, with Nexxus. "Shampoo strips your hair of all the natural oils," he says.

I think the Skids did a great job on the cover version of "Holidays in the Sun." I was wondering if the *Make a Difference* album credits that list Scotti playing bass and Rachel, guitar on the song were correct, and if so, why did the guys decide to switch?

Scott

"The Sex Pistols weren't the best players but they were special. We thought if we switched places it would give that extra bit of rawness," says Rachel. "Plus, it was fun."

I read an interview with Sebastian Bach and he said when he was living in Toronto he was in a band called Kid Wikkid and had a record out in Canada called *Maple Metal*. Could you give me some info on this? Was Skid Row ever featured in Rock on the Rise selling a tape? Skid fans write to me: 5027 Curie, Chomeday, Laval, Quebec, CAN H7W-4U7.

T.K.

Kid Wikkid had a tune on Attic Records' *Maple Metal* compilation called "Take a Look at Me." "I was 16 when I recorded it. It was my first time in the studio. I sound like a little kid—it doesn't sound like me singing," says Bas. There was also a five song Kid Wikkid demo tape but it's extremely rare—Bas made up 30 tapes and gave them to a Toronto record store called the Record Peddler. The answer to your second question is no.

Can you tell me where Rachel and Sebastian got their tattoos?

Mike

"Most, I got in Toronto at Accents on Skin by a woman named Toby," says Rachel, though he got his cross tat in New Jersey and the design on his right arm in Australia. Bas got his Youth Gone Wild tat in Sayreville, NJ soon after he joined the band (Spring '88), the eyes on his left wrist in San Antonio,

ROB

TX, and his flower tat in Japan, adding the Carpe Diem design (right arm) and the mouth below the eyes in Brisbane, Australia.

Did any of the members of Skid Row have braces? Did any of them go to Catholic school? Do any of them smoke besides Dave 'Snake' Sabo? Could you print some childhood pictures of them in the next issue?

Josie

Rob is the only Skid who had orthodontia. "but I got my teeth knocked out in a fight and I had to get caps," he adds. He's Catholic but neither he nor his bandmates went to parochial school. According to Rachel, "Snake's a full-time smoker, Scotti's part-time, I'm a casual smoker, and Bas and Rob don't smoke." We'd love to print a Way they Were on Skid Row but the band still declines to supply the photos. Sorry!

What bands was Rob Affuso in before Skid Row?

Mark

He was in a lot of cover bands including a Rush copy band called Minstrel, but just prior to Skid Row, Rob played in an original band called Sutton Thomas. They never recorded: "No one would sign us."

Can you ask Sebastian Bach about his favorite TV shows, songs and singers? What is his nationality? Did he graduate from high school?

Melissa

Bas lists *The Rifleman*, *SCTV*, *Another World*, vocalist Rob Halford, and the following songs: "Tumbleweed" by

more

SKID ROW

continued

SCOTTI & CLAUDINE

Love/Hate, "Broken City" by Spread Eagle, "He Man Woman Hater" by Extreme, Judas Priest's "Painkiller," and "Am I Evil" by Desperado. His ancestry is Norwegian-American on his dad's side and Canadian American (with some N. American Indian blood) on his mom's. Bas went to a private school (the same one Prince Andrew attended, where he was the "only kid with a Motorhead button on my lapel") for grades 7 and 9 (he skipped 8th), then went to a school called PCVS in Peterborough, Ontario for a year before dropping out.

Does Rob Affuso have any pets?

Bobbie

Rob has two cats, Abby and Boa (the latter was abandoned by a neighbor: "I started feeding him and he adopted me") and a three-legged part Lab dog ("she has a deformed paw") named Lacey.

Is Scotti Hill still seeing Lori? If so, is it serious? If not, what does he look for in a girl?

Candy

Scotti and Lori broke up in June. "She wasn't my type," says Scotti, who's "seeing a few people." He'd like to find "someone who won't f.ck me over. Physically, I'm an ass man. I like girls with nice butts. I hate people who lie and I hate instigators," but he's "Not looking to get a girlfriend. I'd rather put all my focus into the new record."

I think Rob Affuso is a great drummer as well as the sexiest man in rock music today. Could you tell me his parents' names, if he's seeing anyone, and what he does in his spare time?

Kay

Rob, son of Shari Wells and Robert Affuso (they're divorced) married girlfriend Gina on Sept. 15. He likes to "hang out and party with the other guys in the band and see bands in the area. Snake and I play softball a lot," he says.

According to an article I read, Sebastian Bach was taken care of by prostitutes when he left home at 16. Another article said Sebastian met Maria when he was 17 and she took him off the streets. Was she a prostitute?

Lori

"No, she was not," says Bas. "She took me out of that shit. I lived in her father's basement for a year."

My friend and I heard the song "Get the F.ck Out" by Skid Row, and we noticed that Sebastian's voice sounded deeper than usual. Could you tell us why? He'd also like to know if it's true that Sebastian is hooked on drugs. We read somewhere that he admitted "doing some drugs he didn't want to do" and that he is hooked on them. Could you get a direct quote from him about it? When will their new album be out and will Rachel be doing vocals on any of the tracks? Any other dedicated Skid Row or GN'R fans out there please write to us: Kerry Koch, 2344 Richard Dr., Wheaton, IL 60187 and Emily Squires, 1633 Jasper, Wheaton, IL, 60187.

Kerry & Emily

"I try to make every song sound different" says Bas. "Its a punk tune, so I sing it how it should be sung. But if anything, my voice is getting higher. I'll hit notes on the next record only dogs can hear" he laughs, but isn't laughing about that article, which was based on an interview he did early in the Bon Jovi tour, when he was taking sleeping pills to combat a hyper state, "but it made it look like I was doing Coke or speed. You throw away money, screw up your nose, and lose touch with reality—speed kills. What I do on my own time is my business but anything all night and all day is a problem and I don't have a problem." The record, as yet untitled, will be recorded this winter for release in late '91. "It's gonna be an ass kickin' shit-stompin' f.ckin' record," says Bas, adding that "anything is possible" regarding Rachel vocalizing on it.

I was lucky enough to win the Russian Exchange Contest from MTV. Going to Russia and attending the Peace Festival was an amazing experience all its own. Here's a photo of me and Scotti Hill of Skid Row. To all the bands that went, thanks for the unforgettable memories. I had a blast and learned a lot!

Claudine

I have some questions for Rachel Bolan. What's his ethnic background? What was he like as a kid? What are his parents, brother's and sisters' names? What TV shows does he watch? What is his shoe size? Where does he get his nose rings? What would he be doing if he weren't a musician?

Nina

Rachel, who's of Portuguese and English ancestry, was "pretty much as I am now, except the stage got a little bigger. I was pretty rambunctious, a bit of a pyromaniac. I hated school with a passion." He's the youngest of four kids—he has a brother Richie, and two sisters, Lorraine and Joanne. His parents are Aida and Hubert. He likes *Miami Vice*, *Married . . . With Children*, and *The Simpsons*. His shoe size is 9, and he gets a lot of his nose rings and chains from fans. "A lot of the chains are bracelets that I open up," says Rachel, who'd be a race car driver if he wasn't rocking out.

I have a question to ask Sebastian Bach: Since you've been in so much trouble with authority figures, what's you're feeling toward them? I'd like to tell you that I support you 100% in what you do.

Barbara

"Whoever said this is the land of the free, you're a liar,' says Sebastian, reflecting on his infamous battles with authority. "Ice-T summed it all up: 'Freedom of Speech, just watch what you say.' I thought you were allowed to say what you want on stage, defend your-

continued on p. 51

RACHEL, SEBASTIAN & SNAKE

JANI LANE

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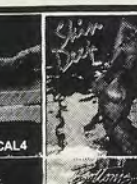
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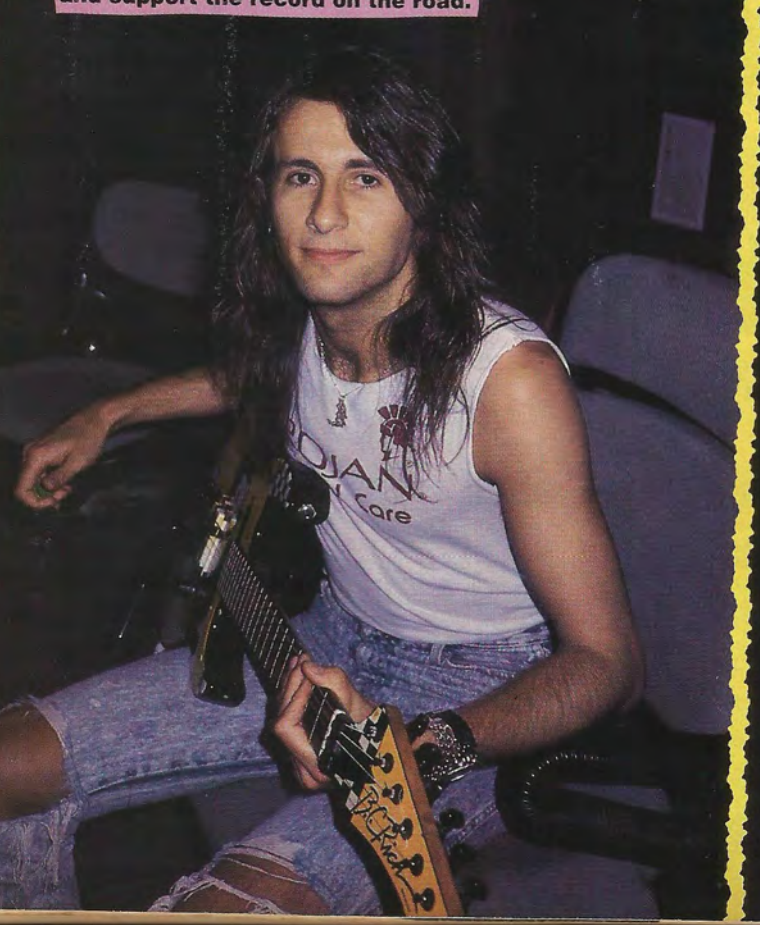
Having finished his drum tracks in a fast four days, Steve had the time to figure out new uses for sticks.

"We've always been a hard working band and we're not going to stop now," said Erik, itching to get out and support the record on the road.



STUDIO EXCLUSIVE:

WARRANT

Down Boys record *Cherry Pie*

From *Metal Edge* 11/90

"I hope the public likes this record as much as I do," said Jani, whose voice is sounding better than ever. He and the band may be on the bili with Bon Jovi at a New Year's Eve concert in Tokyo, Japan.

In casual studio garb here, Warrant will be seen in a stage wardrobe that takes a cue from their tattoos: Jani's painted leather jacket will depict a dragon, Steve's, a tiger, and Jerry's, an eagle. Joey's clothes will carry on the peeled-back flesh/bionic man theme of his newest tat, and Erik's wardrobe is decorated with a non-tattoo but appropriate theme: beautiful women.

To Jerry, success means not having to boil strings. "The last record, we were broke and I had a bass that was hard to get strings for," he explained. "I had 10 sets to do the whole record on and I had to change strings every song. So I'd boil them and they'd be new for about 10 minutes."

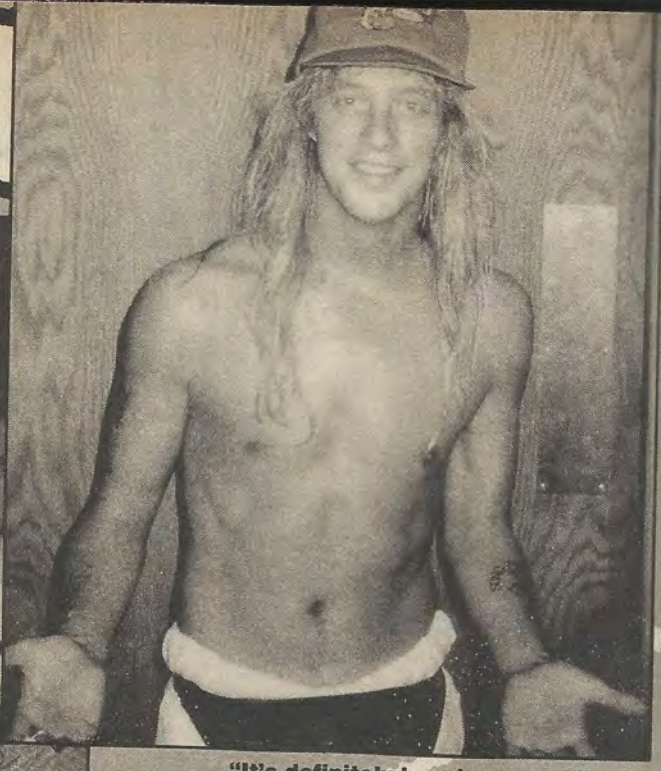
by Gerri Miller

■ Two summers ago, we met with a little-known (outside of L.A.) band called Warrant at Enterprise Studios while they were working on their debut album. *Dirty Rotten Filthy Stinking Rich* came out the following January, and Warrant rocketed up the charts with "Down Boys," "Sometimes She Cries," and the supersmash "Heaven" while rocking the road for over a year in clubs, theaters, and arenas nationwide. Flush with double platinum success and creative energy, they immediately got to work on new music, and after a vacation/pre-production trip to Hawaii, Jani Lane, Joey Allen, Erik Turner, Jerry Dixon, and Steven Sweet returned to the Enterprise in mid-April to record with *DRFSR* producer Beau Hill. While laying tracks for a rocker called "Rainmaker," the band gave me a sneak preview of eight songs, and based on that and an updated earful I subsequently got of the rough mixes of all but one track, I can assure you that this record shreds big-time. Sophomore jinx? No chance. *Cherry Pie* has multi-platinum written all over it.

"The record's definitely heavier this time around. That's the direction we wanted to go in," said chief composer and main lyricist Jani. "I guess that's kind of taking chances 'cause there may be people out there who expect us to put out an album full of 'Heavens'. There are still a couple of ballads, but there are 11 kickass rock 'n' roll songs," he underlined. "We're putting some acoustic into the harder songs without taking the hardness out of them..We like the kick you get from doing something quiet and melodic and then smashing people in the face with heavy guitars." Erik nodded in agreement. "I think this album is going to show more of what we're about live. The first record was

more

"This is a shred record," Jerry summed up, and Erik agreed: "The songs are a lot more rockin'."



"It's definitely heavier record," described Jani, characterizing *Cherry Pie* as "Two ballads and 11 kickass rockers."

great for our first album. This will hopefully show some growth. I think Warrant fans are gonna be really pleased, and the people who aren't Warrant fans, maybe we can convert them this time. Or pervert them," he laughed mischievously.

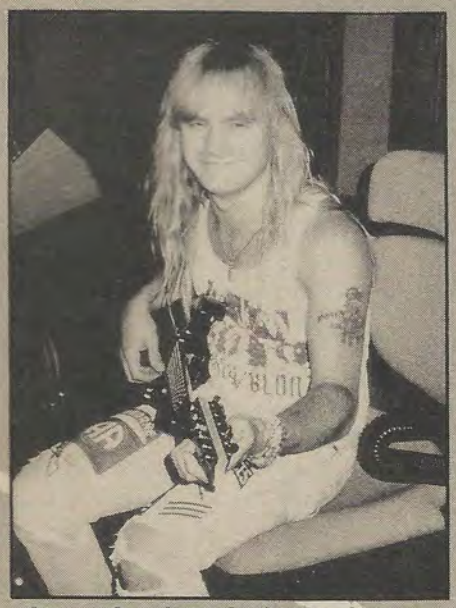
Warrant recorded 13 songs for *Cherry Pie*, and hoped that at least 12 would make the final cut. Road-tested on the Mötley Crüe tour to rave response, "Uncle Tom's Cabin" is the tentative leadoff single/video. "Bed of Roses," another likely single, is one of three songs written in the pre-production period. Another, "Sure Feels Good to Me," is a crankin' party song written by Jani and former Kingdom Come members Danny Stag and Johnny B. Frank that will probably open Warrant's live set.

There are great rockers like "Only Hell Your Mama Ever Raised," "Song and Dance Man," "Rainmaker," and the fast and raucous "Love in Stereo" (Joey's favorite), a cover of Blackfoot's "Train Train," and a revised version of "Game of War," a song originally intended for (but never used) on the soundtrack of the movie *Bill & Ted's Excellent Adventure*. The catchy, uptempo "Thin Disguise" was co-written by Jani and Warrant's original singer Adam Shore, and is definitely radio-ready. So are both of the album's beautiful ballads, the bittersweet "I Saw Red" and somewhat "Heaven"-esque "Blind Faith." "I think this could be a very big song for us," opined Jani, who played acoustic guitar on it and several other tracks. "Cherry Pie" (a late, not-previewed addition on which Danger Danger's Bruno Ravel and Steve West joined in on backup vocals) rounds out the list, save for a surprise tag: the band was planning to end the album with a string of x-rated expletives excised from radio broadcasts, which they impishly refer to as "Ode to Tipper Gore."

Joey played the lead guitar on the new album while Erik handled rhythm parts and Jani contributed acoustic guitar to half a dozen tracks. "Our roles are more defined," noted Erik. "We're a stronger unit now."

"I think the songs are better, the lyrics are better. Songwriting-wise, we've progressed," stated Jani, who planned to print the lyrics this time around. "We stretched out musically with our arrangements," added Erik, noting the ease of the recording experience. "We're a lot more focused now. We're playing great. We'd demo'd everything once or twice, we knew all the songs," which meant less pre-production time and little need to significantly change anything in the studio. The process went smoothly, except for a "studio gremlin" that gave Joey tuning problems, particularly on "Rainmaker."

As for pressure to follow up the first record, Erik acknowledged it "a little bit, but we've been working so hard, we haven't really thought about it. I feel real confident—everyone does. The songs are there. We'll see what happens." Jani doesn't "see it as pressure at all. You can create pressure on yourself by saying, 'I gotta write a hit,' but I didn't try to write a hit last time. I just wrote songs. We think these songs are as good or better than the last record," he contin-



Joey, who plays the lead guitar on *Cherry Pie*, used his old Felix the Cat axe for most of the record.

Joey whose right hand man is guitar tech Valjean Leiker, recently popped the question to girlfriend Kathy Conan after five years of togetherness. They haven't set the date yet, but the wedding may be in September.

ued. "Now it's up to the public to prove us right or wrong."

That decision is imminent, as *Cherry Pie* is tentatively set for release in mid-August. "When we tell people we're coming back out, they're pleasantly surprised," noted Jani. "No cut to Guns N' Roses or Def Leppard, but I wouldn't want to take that long making a record. People don't want to hear you're in the studio for a year and a half. That's a drag. The reason they like a band is that there's music to listen to."

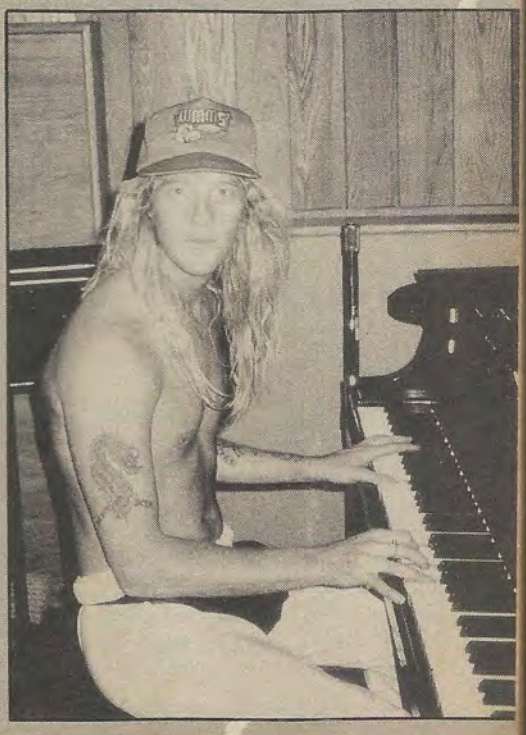
Warrant had another reason for working fast: they want to get back out on the road, hopefully by late August in an arena opening or co-headlining situation. "We're real excited about getting out and playing the stuff live," enthused Jani, who was looking forward to two pre-release stadium dates with Aerosmith and Metallica in Rochester and Toronto in late June, plus several more gigs in Canada and Puerto Rico. Before then, they planned to shoot the album cover and a pair of videos, possibly in New Orleans. "I can't wait for people to hear these songs," said Jani, who hopes to headline sometime this year. "If we do, I guarantee in blood it will be worth coming to see," he assured, but in any case, he vows to give

Steve wielded wildly on the drums, said his bandmates. "I think he's got a short in his brain cells, which is good," cracked Joey.

fans 100%. "We always work really hard to make the shows exciting to watch. We don't just stand there and play. I want the biggest P.A. so we can blow people's heads off. We're out to hurt their ears. I want them to leave going, 'That kicked ass!' " said Jani, who promised that the new Warrant show will be "bigger, better, wilder. I know we're gonna have more parties afterward," he grinned. There will be plenty to celebrate. •

continued on page 37

Jani, who sports a dragon tattoo on his right arm, planned to get a new design featuring two dragons and a sheriff's star reading WARRANT on his left.



GM and a bearded Don Dokken pause for a flash.

with Nelson). Anyway, it's really satisfying to see a band that only I know about get successful. It's very cool.

NF: You had a hand in Warrant's success, didn't you?

GM: Yeah, I would also say I was really in on it early with Slaughter, Skid Row and a lot of other bands. It's also satisfying to see an issue of the magazine come together from start to finish. Seeing it come out looking great. (The phone rings again.) Anyway, there's a lot of elements that go into each issue. It's like a jigsaw puzzle. You have to fit everything in and juggle, making sure it all gets done on deadline. It's great to see how well it's being received by the public.

NF: If you hadn't supported Warrant, maybe they wouldn't have been as big as they are now, right?

GM: Well, I don't want to take credit for everything but I'm sure I had something to do with it.

NF: What's a typical day like for you?

GM: It really depends on how late I've been out the night before. If I come home at three o'clock in the morning, I'll get up around nine-ish. I don't eat in the morning, I'm a vegetarian, so I pull my stuff together and sometimes make some notes. I probably won't get to work until 10:30 or 10:45 a.m. When I get to work I usually go see my artist first thing to see if there's type in so I can proofread it. Then I'll check my messages, eat an English muffin while I'm looking over the paper or mail. Then I usually see my assistant Marina (Zogbi) and see what she's up to. I may need her to make some conversions of photos from color to black and white. Generally I'm on the phone a lot during the day. People call me, I have to call publicists, managers, band people. Occasionally I'll do an interview in the office but I generally don't like to do phoners in here because I'm distracted by other calls. Mostly I do interviews while I'm on the road. I also have to write copy and make corrections. I generally don't go to lunch. Fruit is lunch for me. I eat cheeses for protein. I leave anywhere between 6:30 pm and 9:00 pm depending on how much I have to do. I stay late often because that's when it quiets down. But most of my writing I'll do at home. I do a lot of writing on the weekends and the evenings, but I also go out three and four nights a week. Not only arena concerts but also club shows and events. Last night there was a billiards tournament and a jam for the Starlight Foundation that a lot of people were in town for, so I went and covered that. Tonight's a video shoot for Beggars & Thieves. Tomorrow night is Kiss' final show at Madison Square Garden. So I'll need the weekend to do my writing 'cause I'm out of town Monday for Winger's video shoot in Florida and Tuesday I'm to L.A. for about a dozen interviews with people like Great White, BulletBoys, White Lion, Europe, David Lee Roth, Slash and Axl from Guns N' Roses, Nelson and some new bands like Southgang and Young Gunns that are gonna be releasing first albums this year. I go to L.A. usually once a month, sometimes twice.

NF: Who's your pick for the next big band, Tyketto?

GM: Tyketto is great. They're coming out in March and have some really good songs. I like Beggars & Thieves and Trouble Tribe, but the problem is that there aren't a lot of big tours out there, so a lot of bands are stuck in the clubs. Right now there is an incredible glut of bands. Labels are starting to drop bands that didn't do well on their first albums. It's getting harder to break out. Slaughter did it this year. It has a lot to do with how much the record company is going to push a band.

NF: How can a band know that before they sign?

GM: They can't. They're all told that the record company is gonna be behind them 100%.

NF: Where do you live?

GM: I live in a large studio apartment in midtown Manhattan.

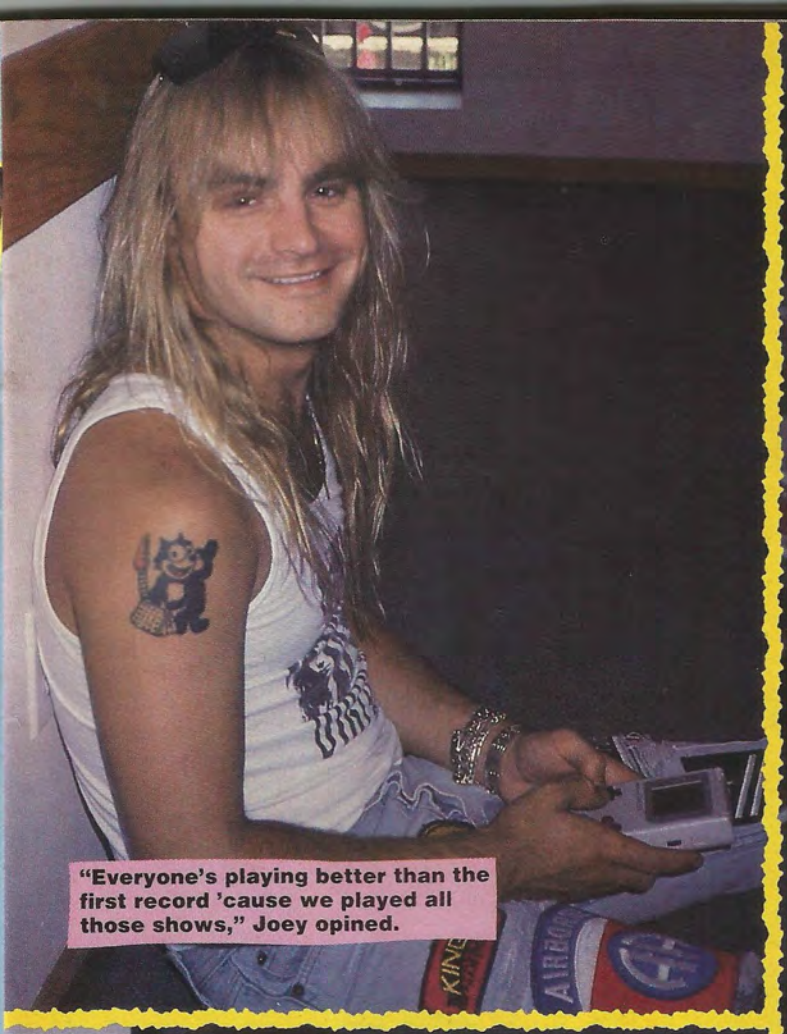
NF: How many hours of sleep do you need?

GM: What I need and what I get are two different things. I like to get seven a night but I never do, so I do the camel thing of storing up sleep on the weekends sometimes. That's if I'm not out of town which is half the month at least. I was in L.A. for 27 hours last weekend.

NF: So what are your goals for the future?

GM: Right now it's very satisfying. Eventually maybe I'll work for a record company. I haven't really decided. I'm not leaving *Metal Edge* any time soon.•

Gerri caught Winger guitarist Reb Beach, left, and singing bassist Kip Winger in the studio last year.



"Everyone's playing better than the first record 'cause we played all those shows," Joey opined.

Since finishing Warrant's record, Jani has been collaborating on songs with other writers. He and Paul Stanley co-wrote a tune called "If You Could See You Through My Eyes."

A musician himself, Beau Hill contributed to the album in several capacities: he produced it, co-wrote "Bed of Roses" and "Dirty Movies" with Jani, and played banjo on "Uncle Tom's Cabin." His fiancee Fiona sang backup on "Love in Stereo."

CONCERT EXPRESS

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- 6192-JOE SATRIANI/Portrait
- 6185-KISS/Collage
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- 6040-MEGADETH/Birth Of Vic
- 6068-MEGADETH/Portrait
- 6016-METALLICA/Drop Cloth
- 6059-METALLICA/Live
- 6050-METALLICA/Portrait
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- 6023-MOTLEY CRUE/Portrait
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- 6208-PINK FLOYD/The Wall - Pig
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- 6143-SAMANTHA FOX/Playboy Topless
- 6144-SAMANTHA FOX/Sexy Bed Shot
- 6142-SAMANTHA FOX/Topless
- 6141-SAMANTHA FOX/Wet T-Shirt
- 6113-SKID ROW/Portrait Ii
- 6205-SLAUGHTER
- 6196-SLAYER/Collage
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- 1059-GREAT WHITE
- 1146-GUNS 'N ROSES/Double Guns
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- 1100-GUNS 'N ROSES/Logo
- 1144-GUNS 'N ROSES/Motorcycle Shield
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- 1024-MEGADETH/Logo
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- 1154-METALLICA/Creeping Death
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- 1029-METALLICA/Monster
- 1028-METALLICA/Puppets
- 1130-MOTLEY CRUE
- 1157-OVERKILL/Green
- 1090-OZZY/Logo
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- 1176-PINK FLOYD/Logo
- 1034-POISON/Logo
- 1035-RANDY RHODES/Cutout
- 1062-SEX PISTOLS
- 1162-SH--- HAPPENS
- 1131-SKID ROW
- 1038-SLAYER/Logo
- 1206-TESLA/Logo/Lightning
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PROMO GLOSSIES $5

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Used to Promote Bands

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- 1038-HANOI ROCKS
- 1039-HEART/Grp/Windows
- 1239-JIM MORRISON
- 1048-JOAN JETT/Solo Guitar
- 1057-KISS/Live/'79
- 1183-KISS/Live/4/Makeup
- 1072-LED ZEPPELIN/Grp In Field
- 1365-METALLICA/4 Pictures
- 1372-MOTLEY CRUE/New Group
- 1379-OZZY/RANDY
- 1092-PINK FLOYD/4 Pics
- 1200-POISON
- 1396-QUEENSRYCHE
- 1208-RANDY RHOADS/Live/Guitar
- 1417-RUSH/Posed
- 1303-SAMANTHA FOX/Hugs
- 1242-SKID ROW/Group
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- 1029-GUNS 'N ROSES/Appetite
- 1118-GUNS 'N ROSES/Logo
- 1105-GUNS 'N ROSES/Rape Scene
- 1119-GUNS 'N ROSES/Skull & Roses
- 1046-KISS/Rock & Roll Over
- 1055-LED ZEPPELIN/Swan Song
- 1058-MEGADETH/Peace Sells
- 1146-METALLICA/Cliff Em All
- 1059-METALLICA/Damage
- 1116-METALLICA/Harvester
- 1137-METALLICA/In Vertigo
- 1115-METALLICA/Justice
- 1147-METALLICA/Short Straw
- 1148-MOTLEY CRUE/Dr Feelgood
- 1155-MOTLEY CRUE/Fans
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- 1254-JOAN JETT/Live Pic
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- 1089-LED ZEPPELIN/Knebworth '79
- 1401-METALLICA/Justice
- 1100-MOTLEY CRUE/Theatre Of Pain
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- 1117-PINK FLOYD/1977
- 1329-POISON
- 1214-QUEENSRYCHE/Rage Order '87
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- 1004-KISS/Destroyer
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- 1009-LED ZEPPELIN
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- 1077-EXPLOITED
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- 1122-MEGADETH
- 1110-METALLICA
- 1114-MISFITS
- 1118-MOTLEY CRUE
- 1123-OZZY OSBOURNE
- 1125-PEACE SIGN
- 1136-RAMONES
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- 1017-LED ZEPPELIN/Logo
- 1019-MEGADETH
- 1021-METALLICA
- 1065-MOTLEY CRUE/Logo
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- 1036-PEACE SIGN
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- 2113-ALICE COOPER/Leather White
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- 1864-ANTHRAX/Don'T Look At Me
- 1731-ANTHRAX/Euphoria
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- 1771-CINDERELLA/Rebel
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- 2148-CULT/Group Shot
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- 2094-D.R.I./Violent Pacificatio
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- 1639-DEF LEPPARD/Portrait
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- 2226-GUNS 'N ROSES/Duff
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- 1816-GUNS 'N ROSES/Jungle
- 1754-GUNS 'N ROSES/Lies
- 1623-GUNS 'N ROSES/Logo
- 1834-GUNS 'N ROSES/Love Her
- 1604-GUNS 'N ROSES/Portrait
- 1482-GUNS 'N ROSES/Rape Scene
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- 1533-GUNS 'N ROSES/Skull
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- 2184-SUICIDAL TEND../Feel Like Sh---
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- 2165-TESLA/Photo Strips
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- 1838-U2/Rattle Hum
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- 1759-VAN HALEN/5150
- 2204-VAN HALEN/Criminally Insane
- 1649-VAN HALEN/Eddie
- 1647-VAN HALEN/Ou812
- 2063-VAN HALEN/Portrait
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- 1014-IRON MAIDEN
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- 1016-KISS/Makeup
- 1017-LED ZEPPELIN
- 1019-METALLICA
- 1102-MISFITS
- 1021-MOTLEY CRUE
- 1024-OZZY OSBOURNE
- 1083-POISON
- 1027-SEX PISTOLS
- 1071-SKID ROW
- 1076-SLAYER
- 1103-STEVIE NICKS
- 1033-VAN HALEN
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- 1030-METALLICA
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05/01

LOCK UP YOUR DAUGHTERS, IT'S . . . EVERY MOTHER'S NIGHTMARE: all new!

A NONSTOP ACTION-PACKED METAL CIRCUS

Every Mother's Nightmare has the goods to back up their name. With Rick Ruhl on lead vocals, Steve Malone on guitar, Mark McMurtry on bass and Jim Phipps on drums, these Nashville rockers were signed by Arista just three months after their first show, without even having a demo tape.

"It was after a showcase in Memphis that the buzz started and all the labels were excited. The show drew all the major labels. It was the big Memphis event so if you do good, you're set." They wound up being signed up right on the spot by the president of the label!

"Arista doesn't do a lot of hard rock, so they knew that if they wanted to break this band they'd have to push the f*&% out of us. They really believe in us. It's like a big family. We feel really comfortable with it. This first album is like our solid foundation. The second album will be better, and the third album might be great."

Combining Southern rock, country and metal, songs like "Listen Up" and "Lord Willin'," combined with their fast and furious cover of the Charlie Daniels Band classic "Long Haired Country Boy" highlight this whitehot debut.

"What we're really shooting for is to get radio to pick up on our next single, and get on a big tour. We're not even used to getting a good sound system yet. We're still the same barroom dudes we've always been. We like cool clothes but we don't constantly think of an image. We all still live in Memphis. In fact, we once went to Memphis's big tourist trap, Graceland, Elvis's home, but we didn't have enough money to get in. So we stood at the gates. That's us."

Put Every Mother's Nightmare on a stage and you'll realize in a New York minute that these Southern boys came to rock! Their fury of pounding drums, dynamite lead guitar and the stuttering sensuality of lead singer Rick Ruhl combine to form a nonstop action-packed circus of manic electricity and freeflying hair, all bobbing up and down like a car's piston going faster and faster. You've got to see it to appreciate it. The record just scratches the surface.—**Fowler/Greenblatt**

EMN celebrate their success with some svelt rock'n'roll lassies!

WILDMAN DAVE MUSTAINE!

all new!

GETTING RID OF OLD MEGAMATES? "JUST LIKE FLUSHING A TOILET!"

Megadeth is (l. to r.) Dave Ellefson, Marty Friedman, Nick Mensa and Megadave.

Megadeth is back and it's more brash, ballsy and brutal than ever. After leaving his post as lead guitarist in Metallica in 1983, Dave Mustaine headed for L.A. to forge his own musical statement. "I didn't leave the band," he recalls, "I got fired. I was romancing alcohol at the time and those boys were just getting into it. But I think because of it there's two great bands now."

Dave formed Megadeth, a ferocious thrash machine with a prettyboy lead singer more interested, as Dave says, "in heavy mascara" than heavy metal. MegaDave eventually took up singing duties instead. He also wrote the majority of the insightful and often witty tunes. Such barbwire titled albums as *Killing Is My Business . . . And Business Is Good, Peace Sells . . . But Who's Buying?* and *So Far, So Good . . . So What!* have become speedmetal classics. Dave says his evil twin thinks up the titles. Now Megadeth has released its fourth fulllength opus entitled *Rust In Peace*. Recorded with producer Mike Clink (Guns N' Roses), this brainbursting slab features 10 original and highly exciting tunes including "Holy Wars," "Lucretia," "Tornado Of Souls" and "Hangar 18." Two new members have also joined the 'deth lineup: guitarist Marty Friedman and drummer Nick Mensa.

Dave: "we've taken a while off between records because I just couldn't live with those guys anymore. There were personality problems and chemical problems. They had an inability to adapt. I'm kind of a chameleon when it comes to getting acclimated to different environments and those guys had a hard time dealing with people, places and things. It was easy getting rid of Jeff (Jeff Young, former guitarist who now has his own band Broken Silence), like flushing the toilet. Now we have a lineup in which we're all cohesive as far as the direction we want to take."

Tried and true bassist Dave Ellefson remains in the Megadeth camp. "He's like the little brother I don't want," says mouthpiece Mustaine with ironic affection. When asked why he thinks he has become such a legendary figure in modern metal, Dave says, "Well I don't know. I didn't really think I was. Maybe it's 'cause I say what I feel like saying, and that if people don't agree with it, I could give a f*&%! My feelings are not necessarily right, but they're valid because they're my feelings. I think a lot of people who listen to Megadeth think the same way I do, but they just don't have to say it 'cause I say it."

As for the future, the Megadeth horizon looks bright. "I'm gonna stay out of trouble," says Dave, "and do the best I can with performing live. As for me being more stable on stage, well, I'm not f*cked up anymore. Sorry for saying that, but it's the truth. You're going to have to bleep it out."—**Fowler/Greenblatt**

Family Affair: Gunnar (left) and Matthew Nelson with their sister, actress Tracy Nelson, and younger brother Sam.

New!

A FAMILY AFFAIR

THE NELSONS ARE GUNNING FOR YOU!

The identical twin sons of the legendary late rocker Rick Nelson are doing their own thing. Matthew and Gunnar Nelson grew up around the joy of music, and boy is it showing as their debut record, *After The Rain*, continues to shoot up the charts nationwide. But in addition to the good times, these blond brothers also experienced their share of hard times. These included the long road trips that kept their father away from them, the emotional roller coaster of his fame and fortune, the heartache of divorce, the cancer and recovery of their sister, and finally the tragic and untimely death of their father in a New Year's Eve 1985 plane crash. All these events and influences are felt on their record, which is dedicated to their hero and father. The music is aggressive and the lyrics emotional. The songs document the journey through the lives of these two tight knit brothers.

"Hopefully what we're doing is gonna bring a kind of reality to rock'n'roll," says Gunnar. "We still have the best of both worlds. You'll still get the grandness of rock shows but also the sensitivity that really makes you feel a part of the trip. I think unfortunately that a lot of bands these days have a real distance between the band and the audience." Not so with Nelson. These guys are non poseurs and completely approachable as real people. They've learned from their loves and losses how important it is to give.

"We have a concept about takers and givers," explains Matthew. "For the most part, a taker is someone who doesn't come from a loving or giving inspiration. They have a very selfish attitude, like 'I'm gonna get what I can from who I can while I can.' A taker will ask questions like 'what will it cost me? What can I get out of it? How can I profit from it?,' rather than 'how do I give and what can I do for you?' For a while after my father died, we became takers. And we'd never been that way before. My father was a real inspiration as far as being a giver. He always came from that point of view. He was never home because he was out playing for his fans. When he died, we thought there was no justice. He did that for his entire life and he really gave. And people destroyed him. So we just thought since it didn't work for him it's not gonna work for us. Why even waste the time? Let's get what we can."

Gunnar continues: " And we couldn't understand why we were attracting so many awful people in our lives. It took us a lot of time and growing before we realized it wasn't them, it was the vibe we were putting out."

Now Nelson are different, more positive people, and their music is about overcoming the dark past and reaching for a brighter tomorrow.

And dreams certainly do come true! Here's your chance to talk to these two dreamboats from your very own phone. Matthew and Gunnar will take time out from their busy tour schedule to give you a ring. You'll get to chat with these gorgeous blonds about whatever you like, so fill out this form and send it right in.

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all new!

TALKIN' BACKSTAGE WITH IRON MAIDEN'S STEVE HARRIS

We're in Amsterdam, Holland, with Iron Maiden and it's only minutes before Maiden is to take the stage to unleash their brand of primal therapy on an anxious crowd. Let's see what's goin' on in the mind of bassist Steve Harris.

***Best Of Metal Edge*: Congratulations on the album. With the enthusiasm that's on it, it sounds like a debut for a new band. Why do you think?**

Steve Harris: Well, I think it's because we had quite a bit of time off in between the last tour. Everyone was so fired up. (new guitarist) Janick (Gers) joining contributed to that.

BOME: What are your favorite Iron Maiden albums?

SH: I would have to say it's a toss up between *Peace Of Mind* and the last one. I would say *Number Of The Beast*, but there's a couple of tracks on that album, like "Invaders" and "Gangland" which I'm not that keen on.

BOME: What do you have to say to people who look at Iron Maiden as a doom and gloom kind of band that's a negative influence on kids?

SH: I just tell them to look a bit closer and they'll find that it's not like that at all. Most of the people who make comments like that don't really know much about the band.

Sometimes when a member is dissatisfied with a band, as was the case with (former I.M. guitarist) Adrian (Smith), he's given a cut or two to write on the album. Was that discussed with Adrian?

SH: In the past, there were songs that he wrote entirely on his own. I don't think that was the problem. I think he always tried to compromise by writing stuff that was maybe a little harder than he wanted it to be.

What were the criteria when you were thinking of getting someone to replace him?

SH: To be honest, we really didn't get a great deal of time to think about it. That whole thing with Adrian happened after we had started recording. We hadn't even thought about finding someone else. We thought Janick was an obvious choice to go with because he'd worked with Bruce (Dickinson), but we'd seen him play for years. If he hadn't worked out we'd have been in trouble because we would have been auditioning while we were recording. So we phoned him up and said learn four songs by tomorrow and then come down and audition. Lucky enough he worked out great!

What can we expect from the tour?

SH: We're doing a good cross section of material, at least one song from every album. And I think the fans are gonna enjoy it immensely, 'cause we're really hungry and it shows. ●

Cranking out definitive heavy metal for a decade, Iron Maiden is (l. to r.), Nicko McBrian, Janick Gers, Bruce Dickinson, Steve Harris and Dave Murray.

'BEST OF METAL EDGE' FOLLOWS IRON MAIDEN TO HOLLAND!

all new!

MAIDEN STILL KICKS!

STATESIDE CROWDS GET READY

A melodic bassline from Steve Harris cuts through the 10,000-person strong crowd clamor, and is soon joined by the melodious metal which is "Tailgunner," the opening track of Iron Maiden's latest LP, *No Prayer For The Dying*. The Leiden, Holland gig had begun. (We're 26 miles outside Amsterdam in a concert hall called Groenoordhallen.)

Judging from the two weighty Holland gigs, the 10-year old Iron Maiden is in no need of prayers, and sure as hell ain't dyin'. To promote the current release, which they compare to the crucial *Number Of The Beast* and *Piece Of Mind* LPs, the weighty coalition had been touring Europe for three and a half months and this show seemed a culmination of talent, familiarity and enjoyment. New guitarist Janick Gers is not only a musical shot in the arm, but an emphatic stimulus for Dave Murray to utilize the stage—the entire stage—for physical diatribe. All musicians were all over (with the exception of Nicko McBrain who was merely all over his drums), Gers and Dickinson even perched atop sound cabinets at various times to get those cheers from the audience *really* loud.

This was a devout and joyous audience; screaming, raising fists, swaying, singing and clapping. They were thrilled to hear the many new tracks like "Public Enema," "The Assassin," "No Prayer For The Dyin'," "Hooks In You," the single "Holy Smoke" and others that were played, but the soundboard *really* started to shake when "Aces High" was heard. A band with eight LPs has a lot of material to choose from but every song that this band chose illicited crowd response galore; "22 Accacia Avenue," "Two Minutes To Midnite" and "Die With Your Boots On."

Backdrops with various mutations of Eddie added to the visual adventure of the songs, and then disappeared within this stripped-down stageset. Often the general admission venue appeared to be a sea of rhythmically moving heads, often a wash of hands grasping air. There was always a celebratory vibe to the performance and as enthusiastic as the crowd was, there was rarely any negative aggression among the denim clad fans. When there was a "bad apple" aggressively trying to bruise the rest of the bushel, Dickinson stopped the show and pontificated about how stupid slamming around in such a crowd is! The place was packed and people wanted to experience the show, not a nosebleed.

The encore was a phenomonal event. The cherished "Number Of The Beast," the catchy "Bring Your Daughter To The Slaughter," the critical "Run To The Hills" and the select "Sanctuary" closed the evening with the lightshow at its zenith, the band at its climax, and the audience in a frenzy.—Katherine Ludwig ●

Bruce and Steve raise hell on stage in a still from Iron Maiden's home video, "Maiden England."

Bruce makes those mighty pipes roar!

all new!

THE LEGACY OF TESTAMENT

DO THEY REALLY HAVE 'SOULS OF BLACK'?

Testament is like no other hard-rock band. It twists, thunders and roars with a menagerie of moods and motions. It is the ultimate thrash machine, in that it operates with maximum efficiency, a topnotch unit committed to playing the most shredding and energetic live show possible.

Hailing from California's Bay Area, Testament—lead vocalist Chuck Billy, guitarists Alex Skolnick and Eric Peterson, bassist Greg Christian and drummer Louie Clemente—were originally called Legacy. The quintet that recorded the phenomenal *Souls Of Black* and just finished a slambang tour with Megadeth and Judas Priest on December 20 in Miami, began in 1984 when Louie hooked up with Eric via Eric's guitarist cousin Derek.

Louie: "Eric, Derek and I would go to this rehearsal space in Oakland and just jam all the time, every day for about nine months until we found our first bass player John Souza. His brother Steve (Zetro) Souza (now in Exodus) became our singer, Greg came in on bass and Derek Ramirez left allowing Alex to come in on guitar. So by the end of '84 we were fully Legacy."

In '85, their boisterous demo reached Megaforce Records and they were promptly signed. Then calamity, or so it seemed, struck. Singer Zetro left, and a group who held the copyright to the name Legacy took legal action.

"Everyone in the band believes that things happen for a reason," explains Louie. "At the time when Steve left we didn't know what to do. But then Chuck came in, breathed new life into us as a unit and made us realize that it was maybe a good thing."

In March 1987 the newly titled Testament released *The Legacy* and after tours with Anthrax, *The New Order* became an international phenomenon. *Practice What You Preach* put all the pieces of the puzzle succinctly together (one northeastern critic called it "the perfect heavy metal album"). *Souls Of Black* continues in this tradition. With foreboding lyrics about things your mom wouldn't want you to think about, it slams home its point hard enough to knock you out of your easy chair . . . and out of your complacency as well. It's one of the best records of the year. Period.

Testament is here to stay.

—**Fowler/Greenblatt**

Testament is, from l. to r., bassist Greg Christian, vocalist Chuck Billy, guitarist Eric Peterson, drummer Louie Clemente and guitarist Alex Skolnick.

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METALLICA DRUMMER COMPILES HOT DOUBLE-DISK

THE NEW WAVE OF BRITISH HEAVY METAL

RAVEN

It seems there's a bevy of metal classics that have been ruthlessly ignored and forgotten. But now Lars Ulrich, the Danish-born drummer of the mighty Metallica, has compiled a fine and definitive sampling of this fameless but highly influential heavy rock era of the late '70s. Metal Blade Records has now released this vintage wax of that period's best British bashers.

Says Lars, "As the 10th anniversary of (almost) anything is a good enough reason to do a little revisiting, I figured I would have a go at glorifying this longlost time period by collecting its best moments together on one album, and expounding the virtues for all to salivate over!"

The two-album collection celebrates the heaviest of the heavy, and much of this spine snapping music can be heard echoing in the chords of today's thrashier bands. "What you will find," says Lars of his compilation, "is that these songs are not merely products of modern day overblown extravagances that many of the current crop think they need. There was no seven figure recording budgets . . . This was long hair do-it-yourself attitude and values of the punk movement that had so dominated at grass root levels the previous few years ('76-'78) and ironically in many ways had made it very difficult for the young HM bands to get the attention they needed. Armed with self-financed singles and EPs and with a much needed injection of energy and rawness (street vibe), this new wave of Brit metal was totally refreshing after the old, sleepy 'dinasour' rock movement was finally laid to rest in 1976 when punk reared its ugly head."

New Wave Of British Heavy Metal features Diamond Head's "Helpless" and "It's Electric," as well as "Eye Of The Storm" by Sweet Savage and "Motorcycle Man" by Saxon. There's an ultra-rare Def Leppard number called "Getcha Rocks Off" (Joe Elliott's vocals are somewhat undeveloped, but the cut demonstrates, as Lars notes, a "profoundly youthful innocence" in the band). Samson features the pre-Maiden Bruce Dickinson. Iron Maiden's "Sanctuary" contains vocals by their original singer, Paul Di'Anno. White Spirit's "Cheetah" is a psychedelic blast replete with funking keyboards, while Raven's "Don't Need Your Money" is the classic macho guy headbanger. There's "Demolition Boys" by Girl School, one of the first recorded female hardrock bands.

Lars: "I think one of the interesting things to note is the uniqueness and individuality that each band possessed, which is something that I feel is sadly missed in today's very bland, conservative and play-it-safe HM mentalities, where everybody just gets away with imitating the competition. Back in time, the personalities of the bands were a lot stronger, mainly because most of their publicity came through the printed press, as opposed to radio and video, which can sometimes bring bands across in a very blah way."

Finally, there's also "Killers" by Tygers of Pan Tang (with Whitesnake/Blue Murder guitarist John Sykes as a teenager). It's a grimy song of epic intensity. So are songs by Sledgehammer and Blitzkrieg. More treats include the fabulous Venom's otherworldly "Angel Dust," Dragster's "Ambitious," the throttling "I'm A Fool" by Gaskin, A II Z's "Treason" and "Captured City" by Praying Mantis.

"Don't forget," says Lars, "this is not a scientifically compiled album, merely the way I see it personally. There is a fine line between being faithful to the movement and also putting together an album that holds up 10 years after the fact, that doesn't just end up as a sleeping pill substitute. In other words, while most of the stuff sounds as good or even better, I had to make a few omissions here and add a few surprising (to some) choices there."

So there you have it: a must for any decent headbanger who wants to trace the origins of his modern metal faves!—Nick Fowler

SAXON

WIN THE ULTRA-COOL JAMINATOR!

This is the one! And we've got two of 'em! Rock'n'Roll heaven at the push of a button! The new ultra-cool amazing Jaminator, from Worlds Of Wonder, allows you to live out your every rockstar fantasy. Check it out: we're talkin' a guitar, a keyboard, percussion, virtually an entire band at your fingertips.

This sophisticated software has previously been unavailable. The Jaminator's "harmonics compensator" adjusts the pitch of each riff to the point where you can't sound bad even if you tried! Special Jaminator packs can be bought at any good store which presets a set of songs. One such packet contains "You Give Love A Bad Name," "Dude (Looks Like A Lady)," "Rock You Like A Hurricane," "Pour Some Sugar On Me" and "Crush Of Love."

There's a special cable that lets you jam out with another player; output jacks enable you to hook up to your stereo and really blow the roof off; parents will love the headphone input.

This is the funthing of the century. There's no doubting that! You want one? We're giving away two! Just send in the ballot on this page, mail it to Jaminator, Superstar Special's "Best Of Metal Edge," Sterling's Magazine's, P.O. Box 827, Lynbrook, New York, 11563, and keep your fingers crossed. The Jaminator sells for over $100 in stores.

THE BALLOT

I Want To Rock! Send It My Way!

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all new!

SHIP AHOY!

CRUISING DOWN THE MISSISSIPPI WITH CINDERELLA!

Cinderella's drummer, Fred Coury, hangs out with Saraya's singer, Sandi.

Jeff LaBar took time out from the river festivities to give us a grin.

You walk up the gangplank and a dixieland jazz band starts pumpin' out that Creole rhythm. It's October in New Orleans and we're gathered to celebrate the release of Cinderella's third album, *Heartbreak Station*, produced by John Jansen (who's produced Jimi Hendrix, Britny Fox and Faster Pussycat). Recorded in Philadelphia, New York, New Jersey and the swamps of Louisiana, the record is a bonafide winner!

"Everybody needs a little place they can hide/
Somewhere to call their own/
Don't let nobody inside/
Every now and then we all need to let go/
For some it's the doctor/
For me it's rock'n'roll/
For some it's a bottle/
For some it's a pill/
Some people wave the bible/
'cause it's giving them a thrill/
Others point their finger/
If they don't like what they see/
If you live in a glass house/
*Don't be throwing rocks at me."**

From 1986's *Night Songs* to 1989's *Long Cold Winter*, Cinderella has always prided itself on its ability to change. As different as LP#2 was from the debut, *Heartbreak Station* is a whole 'nother animal! "We used to record all the drum tracks, bass tracks, a layering of tracks," drummer Fred Coury explains. "This time we did a couple of entire songs in each studio. It kept everybody fresh--instead of 10 drum tracks, we'd have a completed song. A lot of bands get really stale--you get the same sound for the whole record, and there's no soul or emotion."

"We all need a little shelter/

Cinderella is (clockwise l. to r.), guitarist Jeff LaBar, bassist Eric Brittingham, drummer Fred Coury and vocalist Tom Keifer.

Just a little helper to get us by/
We all need a little shelter/
*Just a little helper, ooh, and it'll be alright.''**

While members of the band munch on jumbalaya and crawfish pie, the sound of electric blues fills the air as Brian Lee & The Jump Street Five gets everybody shakin'. We're rollin' rollin' rollin' down the river and this has to be the bash of the year!

"It's important to me to be the best," says bassist Eric Brittingham. "We don't want to put out anything where we have to say, 'hurry up, that will do.'"

Yet singer Tom Keifer adds that the band made sure "to keep it as raw as possible by not doing a lot of double tracking or reverb. It's a real earthy, in-your-face album. I try not to get too far away from my roots. Technology's cool, but it's not what used to get me off when I was a kid--simple rock'n'roll with a lot of feeling."

''Check out Mr. Politician in his suit and tie/
But when the doors are closed/
There ain't nothin' he won't try/
Meanwhile Mr. Medicine's treating/
His best friend's wife/
Tipper led the war against the record industry/
She said she saw the devil on her MTV/
To look into the cabinet it takes more than a key/
*Just like Jimmy's skeletons and his ministry.''**

Jeff, Eric, Fred and Tom get some industry awards, answer some questions, pose for pics, and finally, play some music. The crowd goes nuts. The party closes with a literal bang: fireworks into the moist, black night.--Ed.

*** --"Shelter Me"**

MÖTLEY CRÜE

Your Questions Answered *Mailbag*

by Gerri Miller

Can you tell me Mötley Crüe's real names, ages, birthdays, and heights?

Cindy

Nikki Sixx, born Frank Carlton Serafino Ferranno on Dec. 11, 1958, is 6′1″ and 31. Vincent Neil Wharton, born Feb. 8, 1961, is 29 and 5′9″. Tommy Lee Bass, 6′3″ and 27, was born on Oct. 3, 1962. Mick Mars, né Bob Deal, is 5′9″ and gives his birthdate as Apr. 3, 1956, though some sources place his age as two to five years older than 34.

We noticed that Vince Neil looks different from his *Too Fast For Love*, *Shout at the Devil*, *Theatre of Pain*, and *Girls, Girls, Girls* days. After comparing pictures from then to now, we realized that he had higher cheekbones and his nose looked a little different, too. We were curious to know if he got a face job. If so, why? Does he like it? If he did have it redone, did it affect his vocal ability, and did he have to retrain his voice?

Stephanie & Paula

We showed Vince your letter, and here's his response: "Something that a lot of people don't realize about alcohol is its tendency to make an abuser look bloated. This was the case with me. After years of overdoing it, my system really took a beating! There was also a problem with coke. After using so much, for so long, my nasal works were shot. My doctor diagnosed a deviated septum that needed correction as soon as possible. At the time we were in Vancouver recording the *Dr. Feelgood* tracks, and to leave would have pushed back progress, not to mention possibly altering the tone of my voice. Upon completion of the recording, I returned home to remedy the problem. You mentioned my cheekbones being higher . . . well, they were always there! You just couldn't see them! Now I'm very active. I play golf, exercise, spend time at the beach, watch my diet, and take an interest in what I do to my body. I'm flattered that the two of you noticed, and had concern enough to write. Hope I answered what you wanted!"

MÖTLEY CRÜE

I think the best thing that ever happened to Shannon and myself was when we met Nikki Sixx from Mötley Crüe. We saw them in concert Jan. 7 in Dallas. After the show we went backstage, with passes we won from a local radio station. We walked into a room and Vince was waiting for us. After about 10 minutes Nikki came in and was very nice. Nikki, you have the prettiest eyes I have ever seen—show them off! I just wanted to thank Vince and Nikki for taking time out to take pictures and sign autographs.

Aimee

AIMEE, NIKKI & SHANNON

I'm a huge fan of Mötley Crüe and I was wondering if your wonderful mag has ever had a The Way They Were on them. I you have, how can I get it?

Christine

Unfortunately, the Crüemen have declined to share their childhood photos with us. But we'll keep asking in case they decide to change their minds!

We heard a rumor that Heather Locklear and Tommy Lee were breaking up. Is this true?

Antonella & Lynn

No. Tommy and Heather are very happily married and will celebrate their fourth anniversary on May 10.

How many tattoos does Nikki Sixx have? What was the first one he got?

David

Nikki's first tat was the vampire bat with storm clouds on his left shoulder. He can't do an actual count now since several pieces now blend together on his totally sleeved right arm.

We got backstage passes to the Mötley Crüe/Warrant show. We were so excited that we were actually gonna meet our favorite band, Mötley Crüe. Some security guards took us and others into a room. They told us to wait there for the band. After an hour of waiting the guards came back and got about 10 girls who were dressed in short skirts, had big tits, tons of make-up, and teased-out hair. A guard told us that the Crüe said to get "about 10 girls who look like they want to get laid and send everyone else home." We were so disappointed. Why do we have to dress like that just to meet them? They're the only band that ever did that. Most groups come into the room to sign

MÖTLEY CRÜE

autographs and hang out, but Mötley didn't want to waste their time on their fans. They don't care about anyone except themselves. They should appreciate their fans because we're the ones that put them where they are today. We have to admit, the Crüe put on a *great* show.

Two very disappointed and pissed Crüe fans in Pittsburgh

We thought the Crüe would be concerned about your problem, so we passed your letter along, and got the following response: "Thanks for your letter—we're glad you enjoyed our show. What we couldn't figure out was how you got a backstage pass in the first place. While we'd love to meet all of our fans, it isn't practical in the course of a tour. We asked our tour manager to check our records, which indicate that we didn't authorize a single backstage pass for the Dec. 20, 1989 show other than those given out to the local radio personnel and their respective contest winners. In checking further, however, it appears that some of the members of our road crew had been taking liberties with "After Show" passes that we hadn't know about. Thanks to your letter, we have put a stop to this practice, since we don't want our fans to come away feeling disappointed and let down as you did. After our shows, we meet 20-30 people per show and sign autographs, pose for pictures, etc. In most arenas, that is as many people as we can comfortably accommodate. We care very much about our fans. We just try to be realistic about how many we can meet in any given city after a concert. We're sorry you're pissed about being dissed . . . but we didn't even know till we got your letter. Keep rockin'. The Crüe."

Remember when Vince Neil used to look like this?

SKID ROW

continued from p.28

self if someone attacked you, speak your mind—not true," says Bas, suggesting that people "listen to 'If Six Was Nine' by Jimi Hendrix—the lyrics sum it all up. But we'll keep on doing this until they ship us off to Saudi Arabia." he promises, thanking his fans for supporting him through tough times. "If it wasn't for their support I'd quit tomorrow."

Can you tell me what the first things Rob Affuso notices in a woman are? What turns him on and off?

Cassie

"It depends on which side I'm looking at," says Rob. "From behind, definitely the legs and ass. From the front, the facial features, eyes, smile, cheekbones, and hair." He likes "someone with a good sense of humor who can laugh at my stupid jokes, someone who's got goals and knows what they want to do with their life." He dislikes "loud, obnoxious, pushy women."

Questions for Rachel Bolan: What sports did you play in high school, what is your favorite non-alcoholic drink, where do you live now, what's your favorite color and food, what brand of jeans do you wear, do you speak any languages, what is your favorite Crüe song and Crüe member, and favorite movie, sport, ice cream, pastime, and do you have a pool?

Heather

"Just hookey . . . and sleeping, I got a gold medal," Rachel answers your first question. He likes iced tea, lives near the shore in New Jersey, likes Italian food, green, black, and pink, wears Levi's, speaks only English, favors "Take Me to the Top," and says he likes all the Crüe guys, but hits it off best with Tommy Lee. *Repo Man* and *The Pope of Greenwich Village* are his favorite movies, and racing's his favorite sport. He doesn't eat ice cream and has no pool, and mentions "lizard keeping" and Nintendo as favorite pastimes

Can you give me a rundown on Rachel Bolan's pets?

Lisa

Rachel's menagerie is as follows; a Tom cat named Minx, a Persian kitten named Tiffany, two ferrets named Bandito and Orleans, two tarantulas, Bella and Christmas, an iguana named Tripzilla, a skink named Target, a Senegal chameleon named Dog, a Jackson chameleon named Stump, and a king snake, Magellan. "That's it for this week," laughs Rachel.

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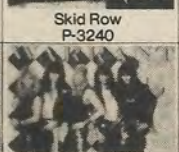
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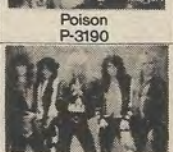
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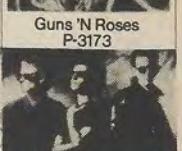
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G N'R, Skids, B. Sab, Led
Zep, Tesla, Megadeth,
VH, Def Lep, Vixen,
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FAITH NO MORE'S MIKE PATTON
RELUCTANT ROCK STAR

From *Metal Edge* 11/90

by Marina Zogbi

■ The past year has been quite a whirlwind for Faith No More. When the San Francisco-based band (drummer Mike Bordin, keyboardist Roddy Bottum, bassist Billy Gould, guitarist Jim Martin and vocalist Mike Patton) released the highly acclaimed *The Real Thing* LP last summer, they had no idea it would become one of the most talked about records of the year. As is the case with most innovative bands, it took a while for American audiences to pick up on their eclectic sound. Incessant touring and repeated MTV exposure of second single/video, "Epic," helped spread the word, and FNM is fast becoming as popular here as they are in Europe.

As frontman for Faith, Mike Patton (who joined the 8-year-old band in '88) has been the focus of much attention and praise, with good reason. His soulful voice and wildly energetic stage presence perfectly embody the band's joyful essence. Unlike many singers, however, he's not all that comfortable with the recognition that has come with success. "It's embarrassing sometimes!," he exclaims about being recognized on the street. "It doesn't really happen here as much as it does in England . . . sometimes it's cool, but very, very rarely 'cause you're usually in a situation where you just want to put your head down and keep walking." Regarding reports of excessive and inevitable female attention garnered by the singer, especially on the band's recent European tour, Patton demurs, "Oh that's a lie. They're all after Mike Bordin; they start talking to me and then it's like 'Wait a minute . . . you don't have dreadlocks!' "

Ever since *The Real Thing*'s release, FNM has been on the road, shuttling back and forth between the States and Europe. "We had two months off for Christmas, so that was pretty mellow," recalls Mike wistfully. The odd week off isn't really enough time to recuperate from the rigors of touring. "Sometimes it takes a week to get your sleeping pattern back to normal," says Mike, who sleeps "like hell" on the road. That can definitely take its toll on one's voice as he found out last year on tour with Metallica. "We played Reno and Nevada and I stayed up for two days straight, gambling. It was my first time and I won $30!," he happily reports. Unfortunately, he got sick right afterwards and was hoarse for the band's hometown shows, "the worst I've ever been."

Luckily, that didn't happen in Europe this past spring, when FNM gigged extensively in several countries, including first-time shows in Italy and France. Mike considers the tour's last show in Paris the best of the lot: "We weren't expecting it to be good because the club had these really rigid restrictions sound-wise, we weren't supposed to go over a certain number of decibels, but we did anyway; started out really quiet, but got really loud by the end and it was fun!"

After all this touring, Mike has definitely tired of performing certain songs, as much as the audience might love to hear them. " 'From Out Of Nowhere,' " he sighs. "I never liked it much in the first place and it's just gotten more sour with time . . . and it's our opening song!," he laments. However, " 'Epic' is good every night for some reason." And "We do this new cover song, it's really fun, 'I'm Easy,' by The Commodores. A lot of people totally stare at us," he chuckles, "but I like that . . . when it's something they don't know and aren't expecting, it's a treat to see the look on their faces."

Somehow amidst all this activity, Mike has been working with the band he's fronted since high school, Mr. Bungle. "We started off pretty much as just this crazy death metal cartoon," he says affectionately, "Now we're frustrated spaz death disco." They play gigs in and around their Eureka, CA home base, whenever Mike's off tour (not often, these days).

FNM did their fourth European stint (since *The Real Thing*'s release) in late June, came back for some Stateside gigs in July, and plan to hit Australia and New Zealand this month before heading back to Europe yet again. If somehow you don't catch the world's busiest band in action, look for their current video for "Falling To Pieces," shot live in London. We hope the title's not prophetic of the band's state after all this action! ●

Mike (seated) names Stevie Wonder and Michael Jackson as favorite singers but says his pet mynah bird is his main vocal influence.

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by Gerri Miller

■ On a Sunday afternoon in June, the members of Trixter convened at the Studio System soundstage in Weehawken, NJ to shoot performance footage for their first video, the rockin' "Give it to Me Good" from their debut album. Lensed by director Paul Rachman, the $80,000 clip shows vocalist Peter Loran, guitarist Steve Brown, bassist P.J. Farley, and drummer Mark Scott in rehearsal in a realistic garage setting as well as enjoying various outdoor activities—footage of the boys playing football and frisbee with friends and riding dirt bikes was shot the day before on Pete's street and at a junior high in their Jersey home town, Paramus. We got a behind-the-scenes look, straight from the set.

While video shoots can be tedious and tiring, the boys had no trouble keeping their energy up.

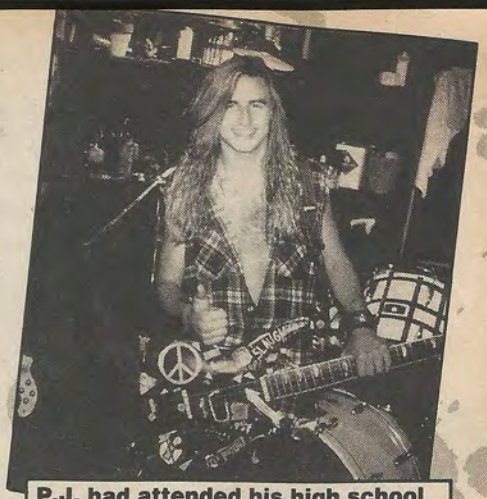
On the Video Set: TRIXTER

Shoots "Give It To Me Good"

For their first video, the Trixter boys wanted to do something down to earth, not overblown. "Why not get us being us?" asked Pete. "This is what we do. We're not here to fake out the public."

This scaled-down guitar is one of several Steve plays in the video.

This mangy doll was part of the set decor, which also featured a battered old couch that P.J. was sure once belonged to his family. "See if there's Cap'n Crunch in the seats," he instructed.



P.J. had attended his high school senior prom two nights before. Band obligations prevented him from attending school last year, but he got equivalency credit—bass playing counted for 180 hours of English and gym.

Paul Rachman, who also directed Danger Danger's "Bang Bang," found the Trixter guys great to work with. "They're so enthusiastic," he said.

Trixter wasn't sure what their second video would be. "We'll take it one step at a time," said Mark.

Between takes, P.J. chatted with mom Claudia and brother Pat, 22, who shot a video of the video with his camcorder.

The garage-set performance footage is intercut with outdoor scenes—Pete is seen riding the dirt bike shown here.

The garage milieu wasn't alien to Trixter—they usually rehearse in Steve's basement.

George acknowledges the glut of bands on the hard rock scene, but "We're the only band that matters," he says confidently.

LYNCH MOB RULES

George & Co. unleash *Wicked Sensation*

From *Metal Edge* 1/91

by Gerri Miller

■ Devotees of axe wizard George Lynch have been waiting eagerly to see what he'd come up with for his first effort since Dokken, and now the wait is over. Lynch Mob, the band in which George has teamed with Dokken compadre Mick Brown (drums), vocalist Oni Logan, and bassist Anthony Esposito, is making an impressive debut with *Wicked Sensation*, which offers the awesome playing you might expect but a sound that's raw, bluesy, and heavier than Dokken's. We met with ¾ of the band (Mick remained in Arizona, where the Mob is based) when they visited New York to talk about the album and more.

GM: The first album for Lynch Mob—sounds great, guys. How did it go in the studio?

O: It was a long, long process. It was a learning process for me—I never made a record before. At first I was a bit intimidated.

GL: Making an album is nothing like you'd expect. You don't just go in and play. It's very methodical. But I felt more comfortable with this record than any other record, except for *Beast From the East*. There was a lot I wanted to do with this. I wanted to make it deeper-sounding with more textures on it guitar-wise.

GM: Did you work out your solos ahead of time?

GL: No. "Dance of the Dogs" was the only one.

GM: Where did you record?

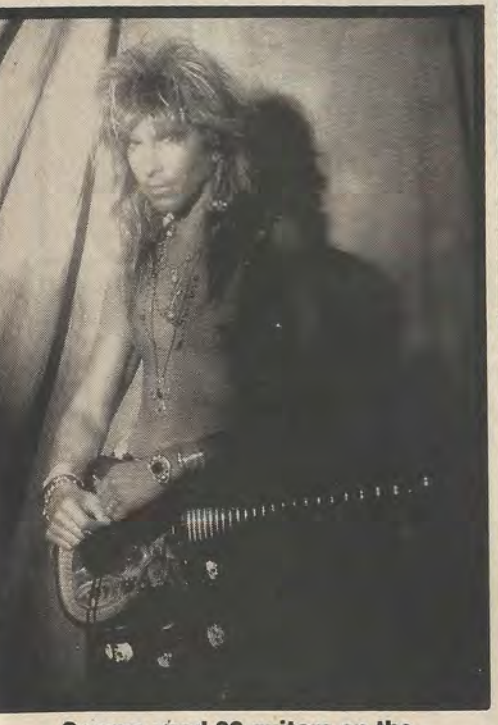
O: One on One and Rumbo in L.A. and Vintage Recorders in Arizona.

GM: Did you make a lot of changes in the studio?

O: We changed "No Bed of Roses" at the last minute. "River of Love," we wrote the lyrics in the studio in one hour.

GM: What was your approach going in? What did you set out to accomplish?

GL: We wanted to accomplish a live record in the studio. But we set it up like that and it sounded like shit. I guess it's kind of a lost art. People don't know how to record that way any more. We tried like hell to make it work. It sounded huge in the room we were in but it sounded this small in the control room. I regret a lot of stuff that I put on tape before in the past so I was real careful with the way I cut this. I know more, I know the process—it's a lot clearer to me now. Before it was a bit of a mystery. I'd just follow along with what the producer would tell me to do.



George used 30 guitars on the record, including his old favorite tiger striped ESP and a few new and borrowed axes. He still has his 3-D skeleton guitar, a duplicate of the original he'd donated to the Hard Rock Café.

Lynch Mob started out with two producers, Neil Kernon (c.) and Max Norman (r.), but Max ended up doing most of the album.

GM: You had two producers, Max Norman, and Neil Kernon. How did that work out?

GL: Well, Neil left and Max took over. I'd worked with Neil before on two records and I'd never worked with Max before, but he's incredible. He's the best producer I've ever worked with.

GM: What did he bring to the project?

GL: A sense of humor. He's a workaholic.

O: Stability, definitely. Patience.

GM: Did you record more songs than you needed for the album?

GL: Yeah. We had 14 and an instrumental idea we didn't use.

GM: I'm surprised you didn't include a guitar piece.

GL: We had so many good songs. We dropped two that will probably be on the next record. I couldn't see taking a song off the record for an instrumental. What song would we lose?

GM: How was the writing handled?

GL: Oni and I did the bulk of the album. Anthony threw in here and there on lyrics and stuff.

GM: Can you give some specifics on the songs?

GL: "She's Evil But She's Mine" is a love/hate relationship. "Wicked Sensation" is about being sexually active.

O: "Through These Eyes" is about longing to be with somebody.

A: "Hell Child" is Oni's life.

O: I find myself doing all these little evil things I shouldn't do.

GL: He's the cherub with horns. He tries to get people to do bad things all the time and we suffer the consequences.

GM: Can you pick a favorite track?

O: I like "Hell Child." Great vibe. I like "Rain" a lot. I like all of them. Each one of them has great elements.

A: I like "She's Evil" and "For a Million Years" and "Dance of the Dogs."

GL: I like "Street Fighting Man," "Million Years."

GM: What's the game plan now? What are your goals?

GL: After doing this record with these guys, I'm blown away. This is a great first record. There's so much potential to grow. I've never had a problem with ideas, the problem is implementing them. Now I have the people that can implement them, it's so f.ckin' great. My problem is I have to keep my chops up. Sometimes I get lazy and I don't practice for three weeks.

GM: What about your tour plans?

GL: I want to headline. The Concrete Foundations Forum on Sept. 14 is our first gig. After that, we may do some clubs, almost incognito, to warm up for the road.

GM: These days the competition is tough, considering the number of new bands—including Don Dokken's. Any comments?

GL: He's just another band, except he's trying to sound like our old band. They're recreating something that we created. What I did in Dokken was all leading up to this. I don't want that to be a life achievement. That was then, this is now, and now is better. ●

"We're always late," says Oni about himself and his Mobmates. "I don't think this band is capable of being on time. We can't even get up in the morning."

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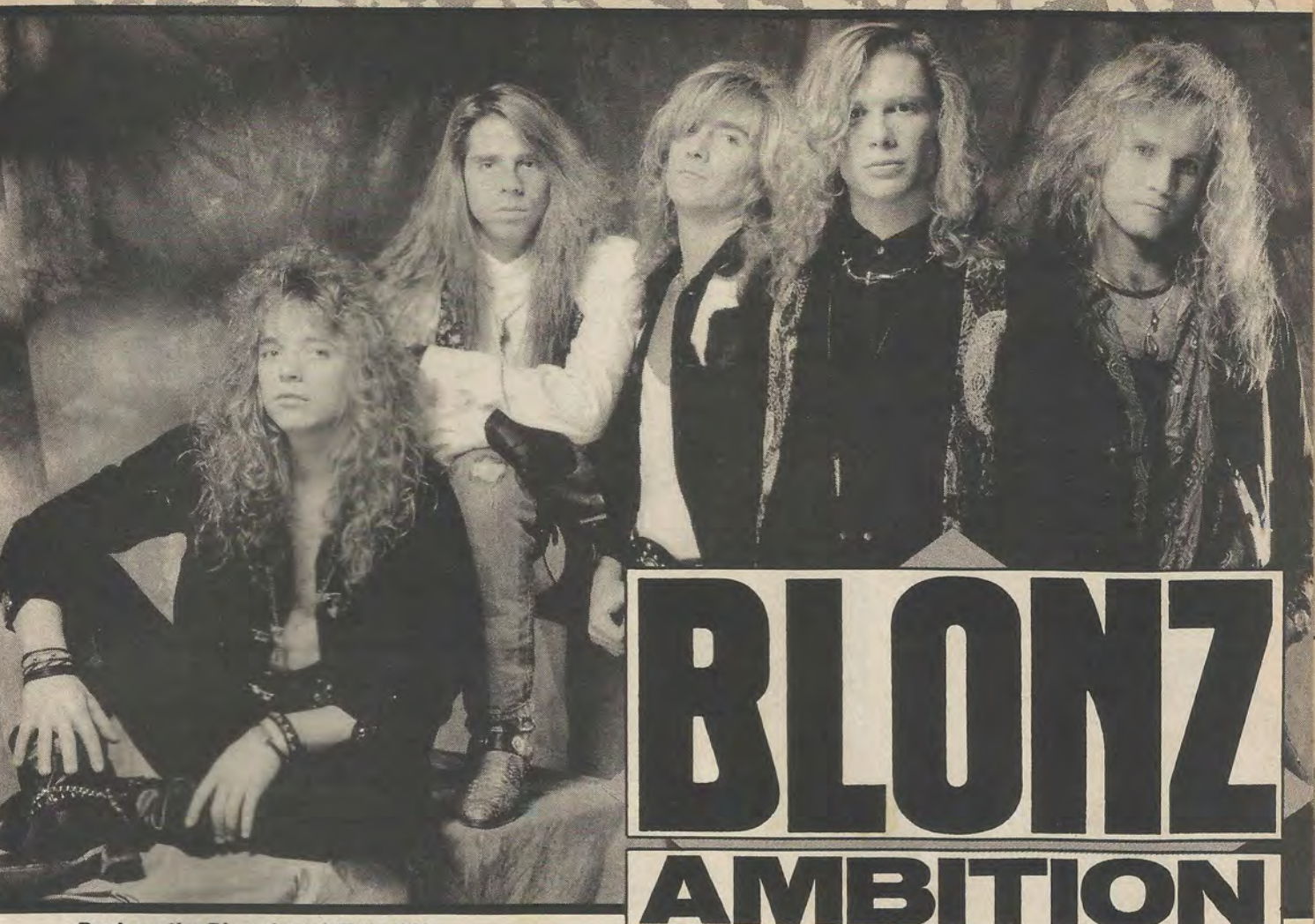


BLONZ AMBITION

Georgia rockers go national

Rock on the Rise alumni (Feb. '90) Aaron, Michael, Dennis, Nathan, and Steve hope to begin touring nationally this fall.

From *Metal Edge* 2/91

by Marina Zogbi

■ "It's no wonder people stereotype rock n' roll because certain musicians give them every reason to," says Blonz frontman Nathan Utz, regarding some of his contemporaries' unsavory behavior. The Atlanta-based quintet (Nathan, guitarist Steve Taylor, rhythm guitarist/keyboardist Dennis Ogle, bassist Michael Fandino and drummer Aaron Tate) don't feel that outrageous behavior is necessary for success, nor is it instinctive to this band of naturally "nice guys." "We're not so dead set on the image," continues the singer, "We just love to play the material. We like to express ourselves and we don't do it with violence." As anyone who has ever seen this outfit play live can attest, Blonz rely solely on their strongly melodic songs and energetic stage presence to get across. That they also happen to be attractive (and yes, all naturally blond) is a big plus, but they don't play it up.

With the release of their self-titled debut LP, Blonz (formerly Dirty Blonz, they lost the name to L.A.'s Dirty Blonde) look poised to make their mark. Being from a smaller, less competitive music scene like Atlanta was an advantage, believes Steve, who tried living in L.A. for a while. "You're elbow to elbow with every other band there," he recalls, "There's so much influence from all around you that it was kind of hard to zero in on exactly what I wanted to do. I had to get back to where I could keep my head clear."

Once back in Atlanta, he rehooked up with his childhood buddy and songwriting partner Dennis in a band called Shebang. They remained together after its demise and eventually assembled the rest of Blonz, starting with Nathan. Steve laughingly recalls the day the singer appeared on his doorstep after answering the ad he'd placed. "I open the door and he looks at me with this big old smile and goes 'Hey man, cool hair!' He looked about 12, hair up to his ears, and I'm thinking 'Oh God, this *kid*!' "

After hearing Nathan's tape, however, Steve didn't hesitate to invite Nathan to join. "So I pulled my suitcases out of the truck," says the singer, who moved right in with Steve and Dennis. Next to join was Aaron, who had gone to high school with Nathan in Richmond, VA. "In 12 hours time, he quit his job there and came down to Atlanta just to audition," remembers Steve. Luckily, "He was the guy for the job." The boys live by the credo "The band that lives together stays together" and share a house in the heart of Atlanta. "We get on each other's nerves, but constructively," says Steve.

Earlier this year, the band did a three-week tour of the south with Mother's Finest, winding up at the Georgia Jam, playing a 18,000 seater. From the video of that event, one would never guess that it came at the end of Blonz' first tour and that they were not used to playing arenas. After a three month delay in their album's release, the guys are raring to play. It'll be a show worth catching.●

SLAUGHTER

THE WAY THEY WERE

by Gerri Miller

■ Rocketing up the charts with their debut album *Stick it To Ya* and smash singles "Up All Night" and "Fly to the Angels" while rocking the road with Kiss, Slaughter is off to a phenomenal start. Vinnie Vincent Invasion veterans Mark Slaughter (vocals) and Dana Strum (bass) joined forces with newcomers Blas Elias (drums) and Tim Kelly (guitar) with magical results, as solid gold sales, heavy radio and video play, and in-store mania prove. We asked Blas and Tim to send us some favorite snaps to supplement the shots of Mark and Dana we printed in the VVI Way They Were two years ago (Aug. '88), and talked to all four about their childhood memories.

From *Metal Edge* 9/90

The youngest of two kids, (he has an older sister named Claudia, the mother of two) Mark was 11 months old in his bathtub photo that he captions "Mr. Bubble and Me." He wishes he had the time to take leisurely baths now.

Snapped at four months old, Mark Allen Slaughter was born in Las Vegas, NV on July 4, 1964. "I was always smiling. I was a good kid. I had great parents, a pretty normal childhood. I've been a person that enjoyed life, right from the beginning," he says.

First love—"and definitely not my last," laughs Mark about this photo taken with a neighborhood playmate when he was 3½. "Notice the position of my left hand," he instructs. "I get slapped for things like that now."

Six year-old Mark dressed up for Halloween in a tiger costume made by his mom. "She made all the kids on my block Batman capes, but those were every-day wear," he recalls. "We'd play *Lost in Space* in my backyard. I was Will."

Slaughter today: Tim, Mark, Blas & Dana

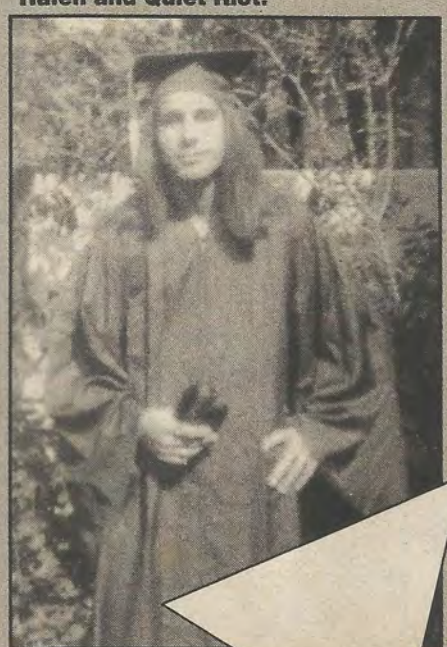
Personal Childhood Photos

Born on Dec. 13, 1958, Dana shows off his new front teeth in this photo, taken when he was eight months old.

Dana, who grew up in Washington, D.C., remembers wanting to be a musician around the time he started kindergarten—and arguing with his parents over it from then on. He'd begged his mom for a Beatles record and she bought him one by a copy band: "I didn't realize it was a fake until later."

"I had ears like Dumbo," groans Dana over this shot, taken when he was seven. "I knew these photos would come back to haunt us," he laughs, noting that fans often bring copies of the original VVI Way They Were for him and Mark to sign. "Here we go again."

Cap & gown: Dana belatedly graduated at 20 from Chatsworth (CA) High in 1978. "I was held back because of an 'attitude problem.' I failed math because I never went." Then, falsely accused of smoking pot on a class trip, he was expelled. "The next year, I didn't go at all." Meanwhile, he was gigging around L.A. with Badaxe: "We played the Starwood with Van Halen and Quiet Riot."



Mark's dad Ed took this photo of Mark before his appearance on Jerry Lewis' Muscular Dystrophy telethon with his band Freedom. "You can't see my 2½" black platform shoes. I was into Kiss at the time, and dreamed about opening up for them. Now that dream's coming true. It's pinch-me time."

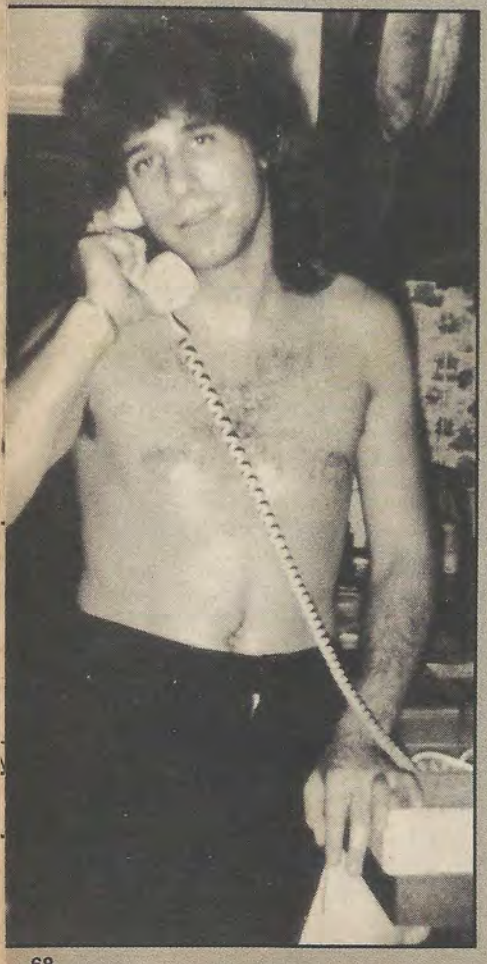
Six year-old Dana (left) strums his first guitar, accompanied by brother Gregg, 4, who's now a magician in Las Vegas. Baby brother Mark (foreground) is now a real estate agent who lives in "a million dollar house in Malibu."

As a teenager, Dana, the son of a microbiologist and a microchemist who hated rock music, faced constant opposition from his folks. "If I had a rock record I had to hide it or they'd throw it away. I'd hide them under the carpet," he remembers.

A smiling nine month-old here, Blas Elias Gomez (he's of Spanish, Indian, Scottish, English and Irish ancestry) was born on Aug. 18, 1967 in Kennedy, TX and grew up in Columbia, MD and Houston, TX. The son of a minister and the middle of three children, Blas has an older brother named Corey who works for Continental Airlines and a younger sister, Reina, who's a student and part-time model.

Beaching it here on vacation in Corpus Christi, TX at 3½, Blas says he had "a pretty happy childhood. I was really outgoing and friendly. Totally hyper all the time—I wouldn't shut up." He tried guitar, but "always wanted to play drums. I mowed lawns to get my first drum set."

On the line here at 19½, "Things haven't changed," says Dana. Never far from a phone now, he recently got a cellular portable and laments that his first bill was $800.



A sixth grader in this shot, "I was into the Beatles and Hendrix at 11 or 12—a little flower child," says Blas. "I used to wear army jackets with peace signs on them and bandanas around my head to school."

"I always had my hair longer than the other kids," recalls Blas, in seventh grade here. He had a hard time of it when he was transferred from a slum neighborhood school to an advanced-learning class in a preppy school. "It put me in a shell for a while. Girls wouldn't even talk to me. I didn't go out at all."

more

An eighth grader here, Blas later did some pretty bad things in high school. "My friend and I set fires in air vents and lockers. The drill team's dressing room was next door to the marching band's and we made a hole in the wall so we could watch the girls," Blas laughs. "Halfway through high school I started making good grades and got popular. I got a scholarship to the University of Texas—I turned things around. I had friends who did drugs but I stayed straight. Ted Nugent was my role model."

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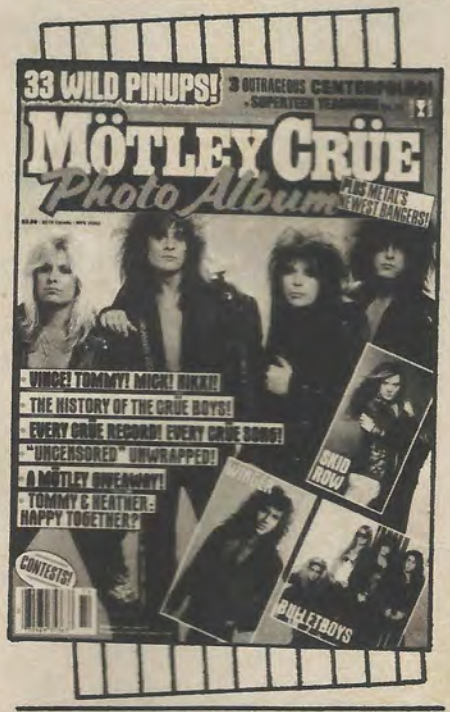

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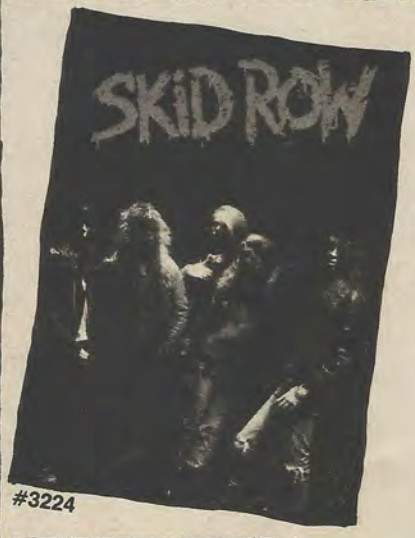

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SLAUGHTER

continued

Born on Jan. 13, 1963, Timothy Patrick Kelly rode his first tricycle in this photo taken in Trenton, NJ when he was 3. The youngest child in an Italian-Irish family, Tim has one brother (also a musician) and two sisters—another sister died at 23 of cancer. Tim wrote "Thinking of June" for her.

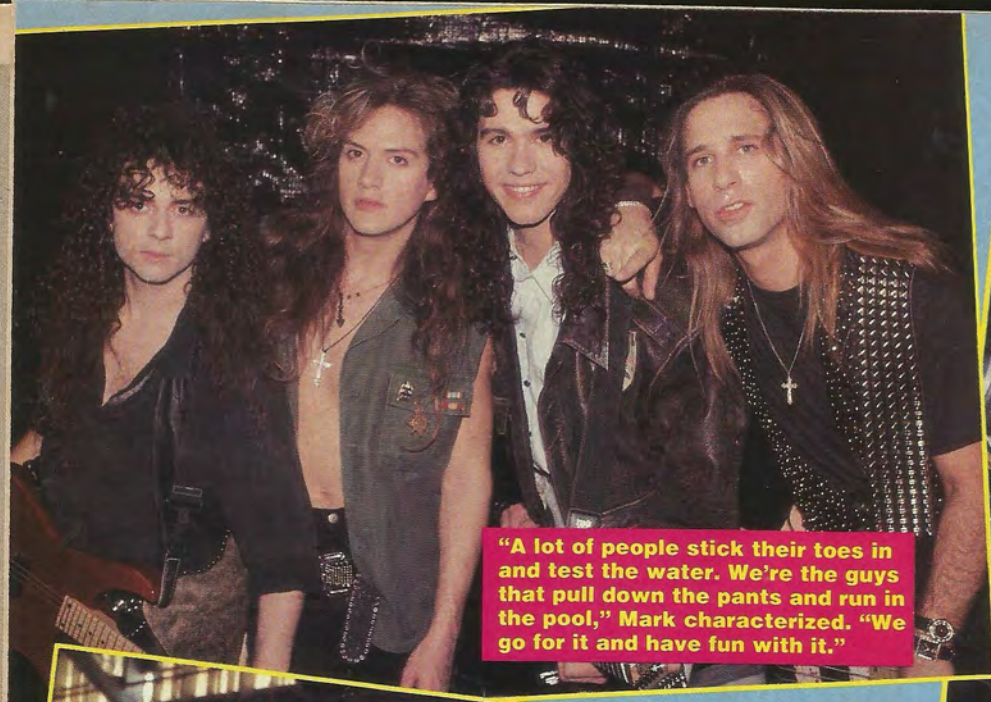
Snapped at home in Yardley, PA, where he lived for most of his life, Tim says he had "a very happy childhood. My dad worked for SONY in New York and my mom worked for the State of New Jersey, so they weren't home when we got home from school. We were five kids and we'd each have five friends over. Pretty rowdy. The cops were always driving by 'Kelly's Corner.' "

Tim learned to play guitar on his dad's acoustic and got his first electric guitar in seventh grade. "I played guitar constantly. The neighborhood had softball games and I sat on my porch playing. Everyone gave me shit about it," he laughs.

"These pictures are coming back to haunt me," groaned Tim, around 18 here. In high school, "I was always trying to be cool. I was in and out of bands, played talent shows. I knew rich kids who had good equipment that they couldn't play, and I'd borrow their stuff."

"I was a rowdy little loudmouthed kid, a brat," recalls Tim, shown here at Christmastime in 1980. He remembers building forts in the woods, camping out, going to the Jersey shore in summertime, and "sneaking out of the house at night to go downtown and hang out."

SLAUGHTER

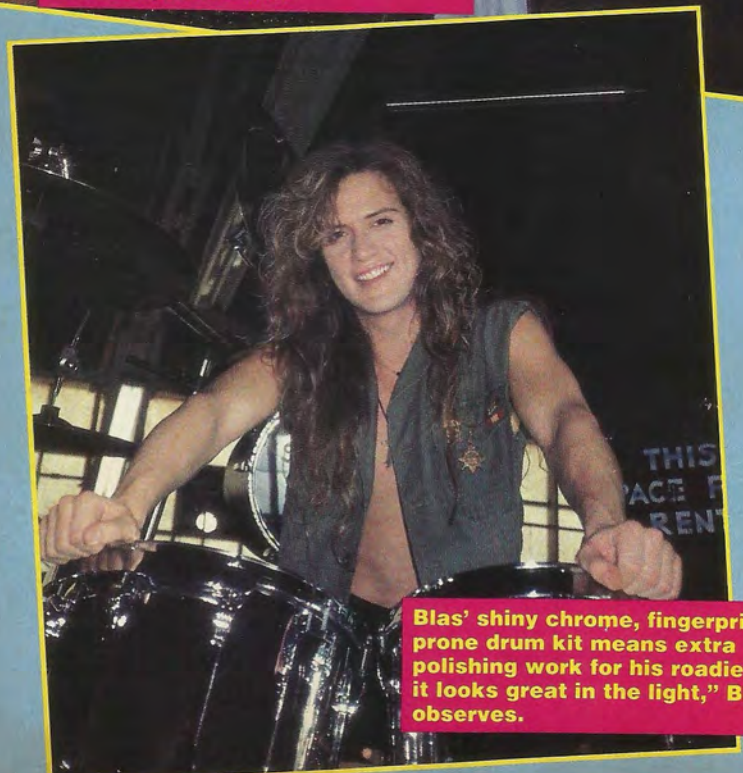


"A lot of people stick their toes in and test the water. We're the guys that pull down the pants and run in the pool," Mark characterized. "We go for it and have fun with it."

Mark borrowed the bomber jacket he wears in the video from Gene Simmons. Thin but broad-shouldered, Mark had trouble finding one to fit until Gene came to the rescue.

It's been a financial and emotional rollercoaster ride for Dana and Mark since the demise of VVI—they started over from scratch and succeeded beyond their wildest dreams. "Everything happened as if we wrote the book," said Dana. "I never expected this."

Tim recently bought a townhouse in Las Vegas near Mark's and Dana's homes.



Blas' shiny chrome, fingerprint-prone drum kit means extra polishing work for his roadie, "but it looks great in the light," Blas observes.

On the Video Set:

SLAUGHTER SHOOTS "FLY TO THE ANGELS"

From *Metal Edge* 10/90

by Gerri Miller

■ On a sunny Wednesday afternoon the week before they hit the road with Kiss, the members of Slaughter made the hour-plus trip from L.A. to a cavernous hangar at Chino airport, the setting for their second *Stick it to Ya* video, "Fly to the Angels." Their first, "Up All Night," was an MTV smash and spent six weeks at #1 on *Dial MTV* while the album racked up solid gold, top 20 sales before the band set foot on stage. How to follow that? With something completely different in style, sentiment, and content.

A more complicated two-day shoot with many set-ups and expensive rentals of period car, plane, and clothing, "Fly" was budgeted at about twice the price of "Up" ($150,000 vs. $80,000). But the major difference is in the music: " 'Up All Night' is a party song. This is serious," compared vocalist Mark Slaughter, for whom the power ballad has deep personal meaning. Mark wrote it about a high school girlfriend named Cindy Romano, with whom he'd lost touch. By the time he'd tracked her down, he found out she'd died under mysterious circumstances (he suspects there was a hospital foul-up). But rather than interpret the song literally and risk creating a morbid vibe, Slaughter shifted the clip's focus to aviatrix Amelia Earhart, who vanished on a trans Pacific flight in 1937 (a vintage plane similar to one she flew appears in the video). "The song is about letting go," noted guitarist Tim Kelly. "Thinking positive thoughts and going on with life," added drummer Blas Elias.

According to bassist Dana Strum, the on-set ambience at "Fly" was much calmer, less frantic than on "Up." "It's gonna be a great video," he predicted. "It ran like clockwork, everyone had a good time," Mark agreed. "We hope everybody enjoys it as much as we enjoyed making it." ●

Snapped at rehearsal the previous night, Blas was excited about beginning the Kiss tour in his home state, Texas, where his family and friends would see him perform in Dallas. "The last time I played in a small club. Now it's the Starplex Ampitheatre," he marveled, adding that his big dream was to play the Texxas Jam.

Slaughter originally planned to videoize a heavier tune for their second video, but radio stations were already playing "Fly to the Angels" and it seemed futile to hold it off.

Jim Shea, who has directed videos for Warrant ("Sometimes She Cries"), Winger ("Hungry"), and more recently, Kings of the Sun and Baton Rouge, got the job because Slaughter loved his concept idea. "These guys are great. They've got a real positive attitude," Jim said about the band.

continued on page 76

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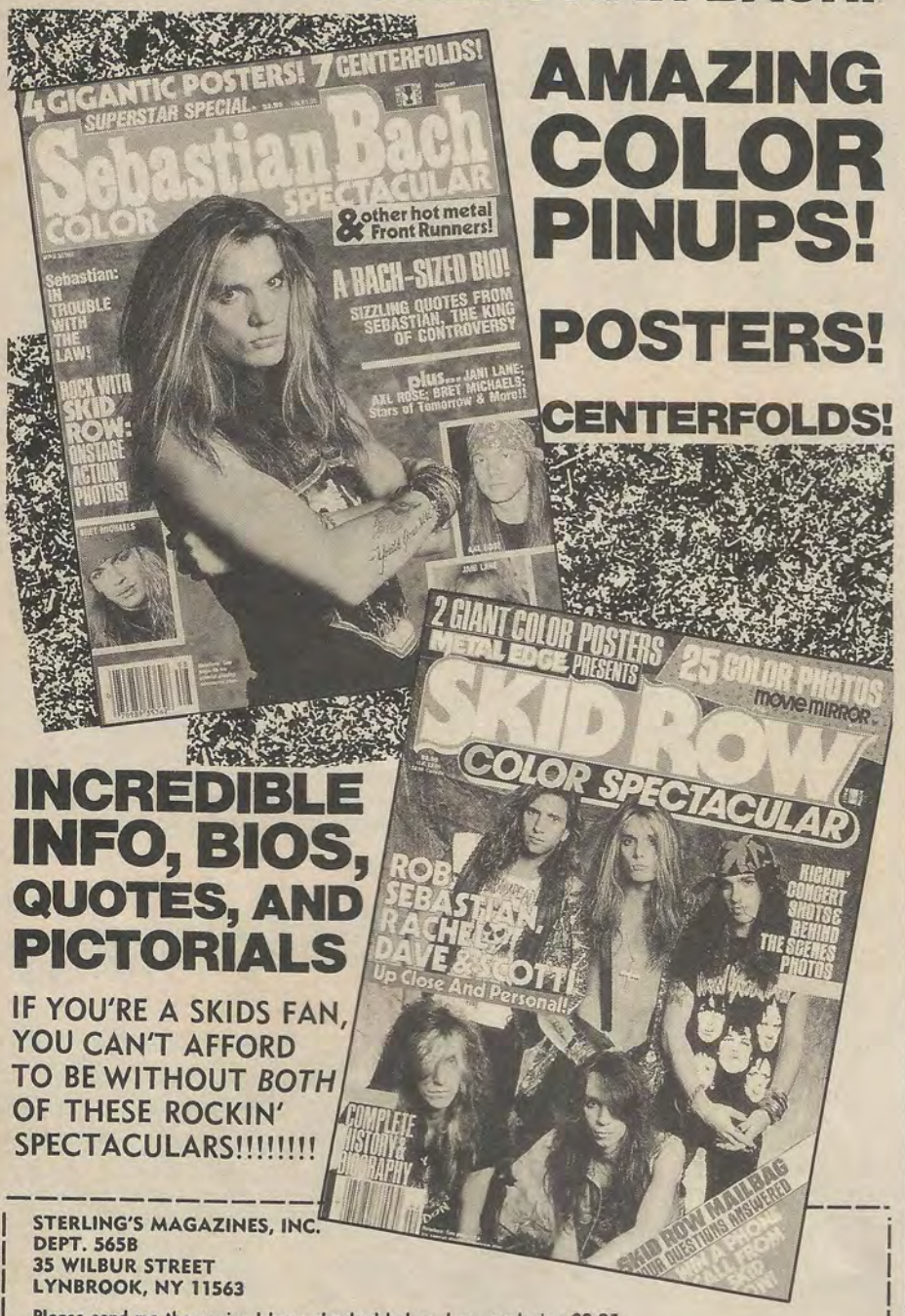

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SLAUGHTER

continued

"I don't think people are prepared for how heavy the band is live. The name Slaughter definitely applies," quipped Dana. At the tour's start, their set list included "Mad About You," "Burnin' Bridges," "Eye to Eye," "Desperately," "Fly to the Angels," "Up All Night," and "Loaded Gun."

Between rehearsals, promotional activities, and producing Kik Tracee's debut album, Dana kept a round-the-clock schedule pre-tour.

"They were willing to work around me," said Dana of the Tracee boys, who (minus guitarist Mike Marcus) visited him on the set.

BLAS ELIAS

LIFES A BEACH:

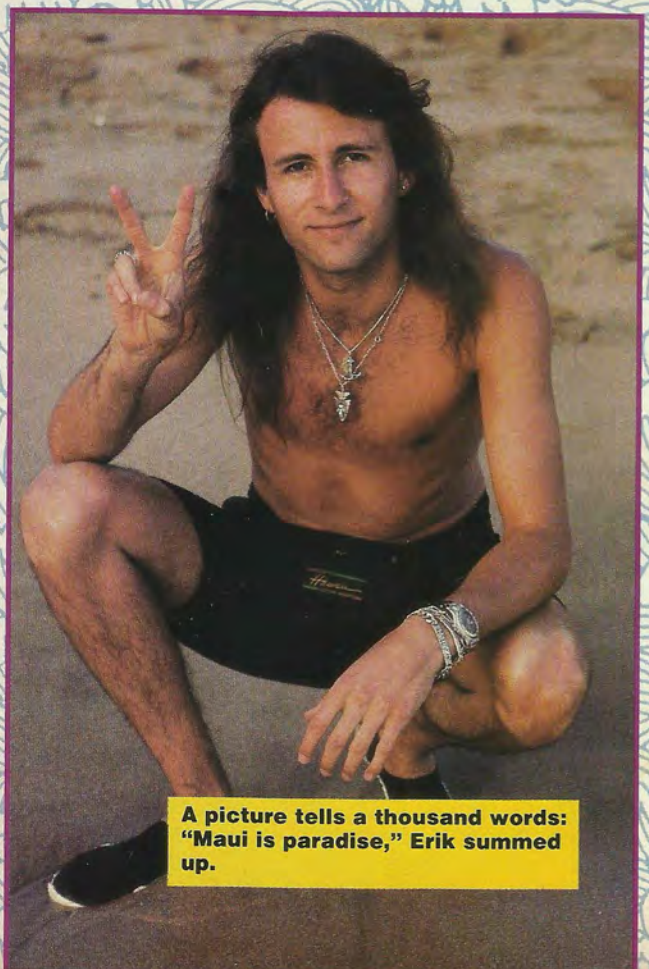
WARRANT IN HAWAII

by Gerri Miller

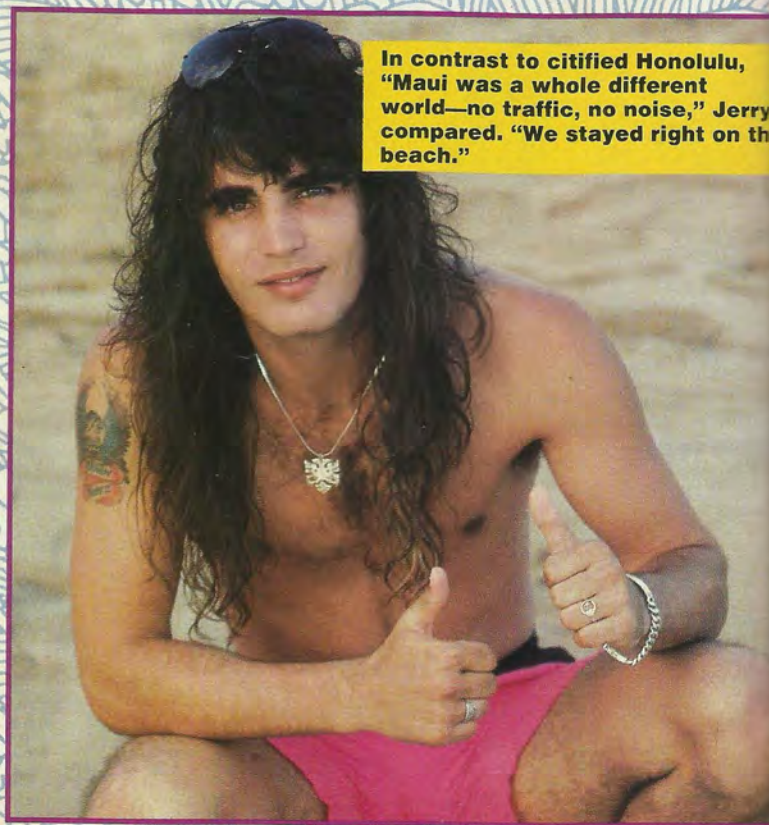
■ Warrant mixed business and pleasure when they went—crew and producer Beau Hill in tow—to Hawaii to do preproduction on their second album in Honolulu and soak up the tropical sun in Maui, the beautiful backdrop for the photos on these pages.

"It was great. We rehearsed a couple days, partied most of the time," said Erik.

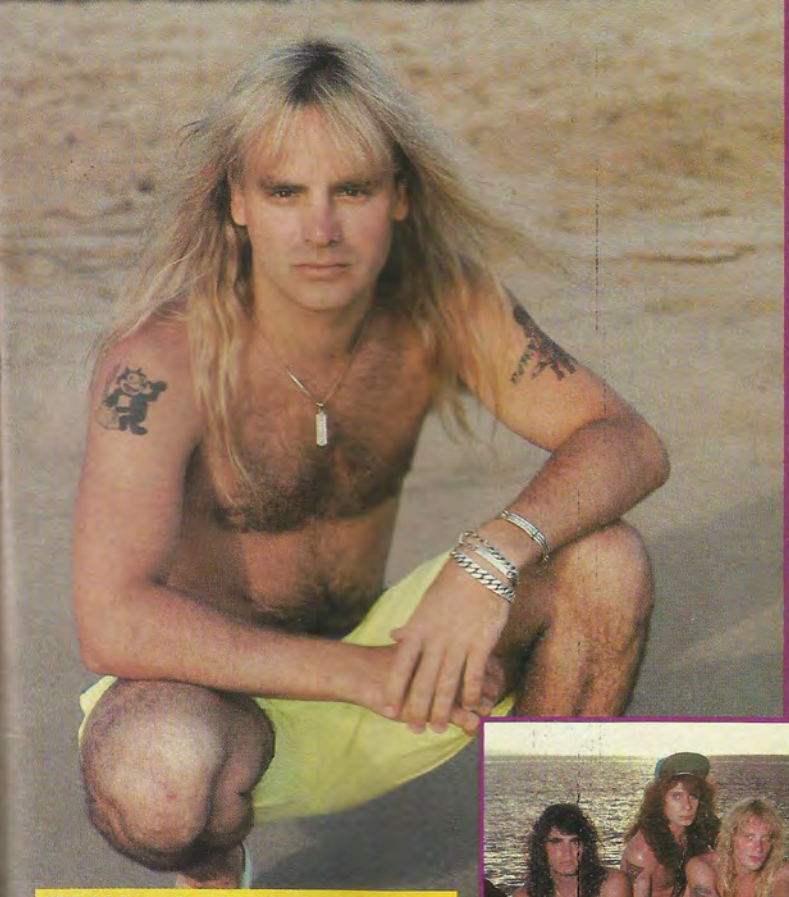
"I've never been to a place that amazing in my life. I loved it," said Jani, who went scuba diving for the first time and found it "incredible."



A picture tells a thousand words: "Maui is paradise," Erik summed up.

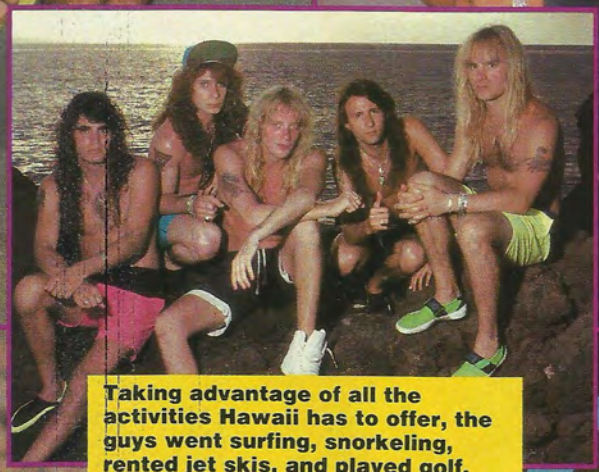


In contrast to citified Honolulu, "Maui was a whole different world—no traffic, no noise," Jerry compared. "We stayed right on the beach."



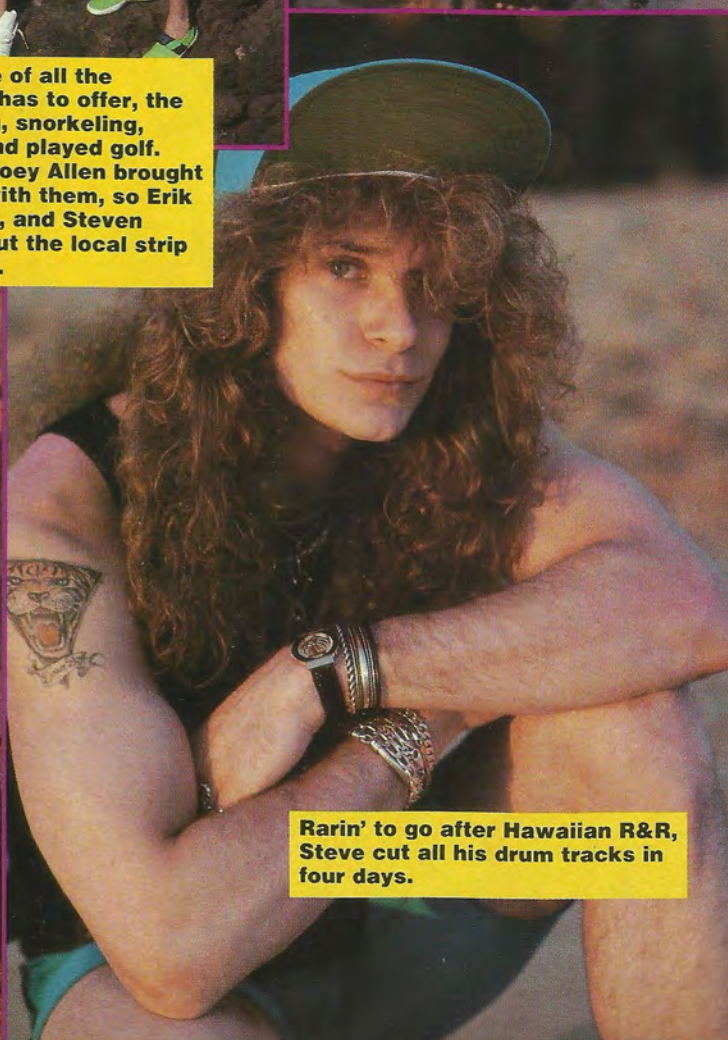
"We'd love to play there and we will on our next tour," promised Joey, who's looking forward to his next Hawaiian trip.

Jerry tried snorkeling for the first time and loved it. "Hawaii was so beautiful. I didn't want to come home," he sighed.



Taking advantage of all the activities Hawaii has to offer, the guys went surfing, snorkeling, rented jet skis, and played golf. Jerry Dixon and Joey Allen brought their girlfriends with them, so Erik Turner, Jani Lane, and Steven Sweet checked out the local strip bars on their own.

"Wait till you hear the new stuff. It's fantastic," Jani enthused when Warrant went into the studio upon returning to L.A. See Metal Wire for more, and next issue for the full studio story.



Rarin' to go after Hawaiian R&R, Steve cut all his drum tracks in four days.

By Gerri Miller

FASTER PUSSYCAT MAILBAG

Your Questions Answered

Could you tell me some things about Faster Pussycat like full real names, birthdays, ages, marital status, and what they look for in a girl? Also, did you ever do a "The Way They Were" on Faster Pussycat? Keep up the good work!

Wendy

Vocalist Taime Downe, born Gustave Molvik, turns 26 on Sept. 29, and is single, as are his bandmates. He likes women who "aren't bitchy, with a life of their own," and prefers big-breasted brunettes with "nice butts." Bassist Eric Stacy Waxman, 26, celebrated his birthday on June 5. He seeks "someone not stuck on themselves, who likes to go out and have fun, with long legs and a good smile." Guitarist Brent Preston Muscat, 23, was born on Apr. 23 and appreciates fine female "asses, legs, and stomachs. I'm really into butts," he says. Co-axeman Gregory Michael Steele, who turns 27 on Aug. 29, appreciates "someone cool and easy to get along with." Drummer Brett Willard Bradshaw, 20, had a birthday on July 14 and likes girls who are "well dressed, very conservative. I don't like gorgeous girls—too intimidating," he says. "I like cute girls." We haven't done a Way They Were on FP—so far they're reluctant to participate. We'll keep asking, though.

On Nov. 4, 1989 at the Metalshop in Milwaukee, I met Faster Pussycat when they did an in-store there. It was great! They are the sweetest, funniest, and cockiest guys I've ever been lucky enough to meet. If anyone loves FP, Crüe, write! 20897 Schlei Rd. Menomenee Falls, WI 53051.

Sharon Griner

I'd like to know some stuff about Faster Pussycat, like heights and weights, where they're from and where they live now, influences and favorite bands, hobbies, favorite food, if they have girlfriends, their turn-ons and turn-offs, what cars they drive, if they graduated high school, and if they have brothers or sisters.

Nancy

SHARON & TAIME

FASTER PUSSYCAT **From *Metal Edge* 12/90**

Eric and Brent are natives of L.A., where the band now resides, though Greg hails from San Mateo, CA, Taime's from Seattle, WA, and Brett's from Waterbury, CT. Eric, 5'10" and 138 lbs., names Tom Hamilton, Bill Wyman, John Paul Jones, Keith Richards, James Jamerson, Aerosmith, and the Rolling Stones to his list of influences, and also likes G N'R, the Black Crowes, and Company of Wolves. He loves lobster tails and enjoys going to the movies, working in his home studio, and going bowling with the band: "We're seriously into it. Taime's the best player, I'm probably second." He has a girlfriend named Domenique and lists gold and platinum records, long legs, old Fender basses, sellout crowds, and touring as turn-ons and "cops in my rearview mirror, morning breath, low-attendance shows, and the metal messiahs on Sunset Blvd." as turn-offs. Eric's driving an '86 Saab, "soon to be replaced by a black BMW." He has a younger sister named Tracy and didn't graduate. "I lost interest in senior year. But I'm not promoting dropping out," he adds. Brent, 5'10" and 140 lbs., was influenced by Stevie Ray Vaughn, Jeff Beck, Jimi Hendrix, Joe Perry, Albert Collins (guitar-wise) and David Bowie, Sly Stone, and George Clinton (entertainment-wise). He also likes funk bands (like Parliament Funkadelic), the Black Crowes, Jane's Addiction, Red Hot Chili Peppers, and his brother Todd's band, Kill For Thrills. Besides Todd (who's older), Brent has a younger brother named Cory and a girlfriend named Rebecca. He enjoys going to movies, roller skating, and bowling, eating sushi and Thai food, and is currently borrowing vehicles—his two are now inoperable. "I'm very irresponsible with cars," admits Brent, who's a high school graduate. Taime, 5'10 ½ and 150 lbs., names Aerosmith, the Stones, Sex Pistols, and New York Dolls as influences and is also listening to the London Quireboys, Black Crowes, and Salty Dog. He's into bowling and collecting vampire comic book and movie memorabilia, drives a CJ7 Laredo Jeep, and is turned off by smoking and bad news and turned on by "raunchy music, Mexican food, brunettes, and big boobs." Also partial to Italian food, Taime has four siblings (two younger sisters and two older stepbrothers) and no current girlfriend. He didn't graduate: "I got kicked out every semester since 10th grade for one thing or another," he says. Brett, 6' and 148 lbs., cites Tommy Aldridge, Tommy Lee, Buddy Rich, and John Bonham as favorite drummers but says guitarist Randy Rhoads was also a big influence—he met Randy when he was in 4th grade and took drum lessons from Randy's dad William. A high school graduate, he drives a Ford Bronco, likes seafood and Italian food, and is currently girlfriend-less. He's turned on by "quiet girls, innocence, big eyes, and calf muscles" and turned off by "hairy armpits, bad teeth, cellulite, and some-

continued on p.93

Smokin' SKID ROW Interview:

RACHEL BOLAN On The Line

Road, record, and personal revelations from the Skids' bass ace

by Gerri Miller

G: Skid Row has been on the road for a year. Are you tired of touring?
R: No. I actually get cabin fever once we're home and off the road for too long. I feel like, "Wow, what am I going to do with myself?" I can only be domestic for two or three days at a time and then it's, "Get me back out on the road."

From *Metal Edge* 7/90

Skid Row just wrapped their tour with Aerosmith, but they'll play the World Series of Rock at Alpine Valley in E. Troy, WI on May 26 & 27. Whitesnake will headline and Skid Row and Great White will alternate in the second slot while Bad English and Havana Black round out the bill.

G: You headlined some club dates during a break in the Aerosmith tour.
R: Yeah. We're going to stay true to what we said, we're not going to forget about the club scene because that's where this band was born.
G: You could probably have sold out bigger places, though.
R: Yeah. One place sold out in less than 10 minutes. But we're still just a baby band.
G: What do you like best about touring?
R: Playing and being able to do what you love to do every single night is the best thing—there's nothing to describe it. Other than that, waking up in a different city every day is really cool.
G: Are you ever nervous on stage?
R: Excited as hell, but not nervous. In the beginning we'd hit each other by accident 'cause we were trying to change guitars too fast. Now we're so comfortable with where we are, it's like being in your house. Scotti will walk over to me and tell me a story or a joke, and things will pop into my head like, "Did I leave the light in my bunk on?" or "I've got an idea for a tattoo."
G: Get any recently?
R: I got the tarantula on my hand colored in and a purple mohawk put on it, and I got three skulls added around the skull on top of my arm. I definitely want to get more.
G: Do you remember your very first time on stage?
R: Yeah. The band's name was Magic. I guess I had to be about 13—we played at Manasquan HS in Jersey. We were the first of three bands, and we did mainly Kiss tunes, but they wanted to hear The Grateful Dead and Eric Clapton. So we did "Cocaine" by Clapton and "Casey Jones" by the Dead and then went into 'Rock and Roll All Night" by Kiss. It's my favorite song in the world, the ultimate rock 'n' roll anthem as far as I'm concerned.

more

Rachel describes himself as "laid back but volatile. I'm totally mellow, I can stand shit to a certain point, but then I get to that point where I snap. I got a really nasty temper."

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RACHEL BOLAN

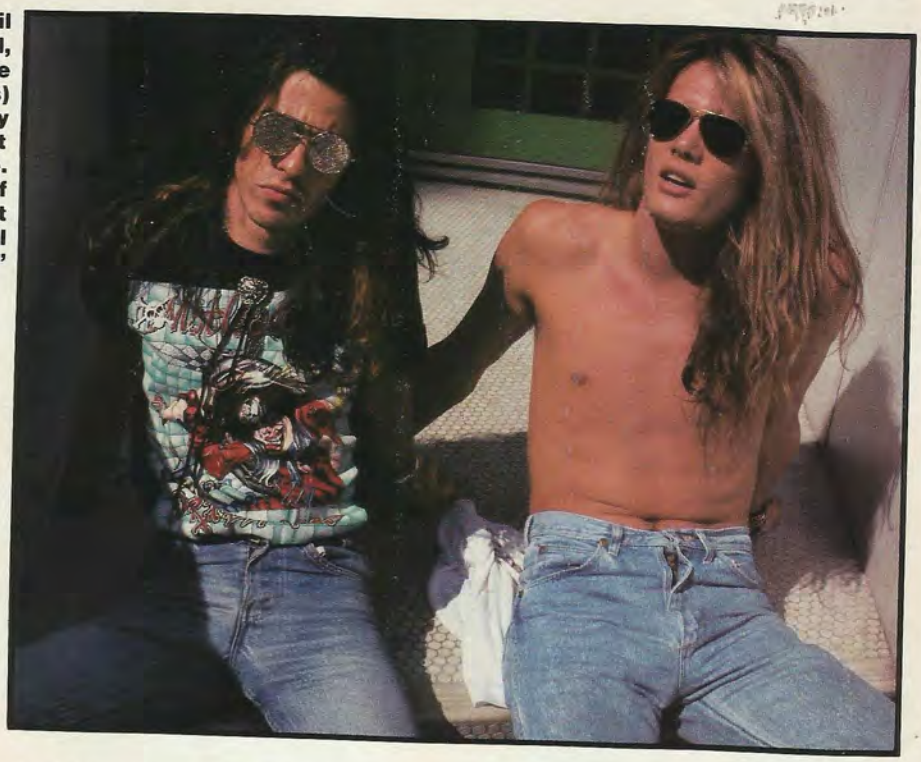
continued

G: You're all such Kiss fans, any plans to record a cover tune?
R: No, I don't think we'll do covers until we run out of or get bored with doing our own stuff. We like playing them live 'cause it's fun and it blows people away—it's like a surprise. Like, who would ever think that we'd do "Room Service" live?
G: You weren't at the American Music Awards to accept—where were you when you heard you'd won?
R: We'd just played at the Meadowlands and we were in our dressing room and Terry [Sasser, their road manager] came in and told us. We freaked. We went nuts! It was really cool to win. Now I gotta get an apartment with a fireplace so I can put it on my mantel. My *Metal Edge* award, too. We also won something from *Bravo* in Germany, which blew my mind because even though we toured over there I didn't think people liked us that much. It's been a pretty wild year. I just hope we can keep up with it next year.
G: Can you put it all out of your mind as you write and prepare for the next album?
R: I think if we take it day by day like we did with this . . . Winning awards is all well and good, but I'm ready for the next record, to get some new stuff happening.
G: Been working on new material?
R: Yeah, we have. Snake and I have been putting our noses to the grindstone. We've got a lot of cool stuff, pretty much the same as the first album but it's maybe a little bit heavier. We're not going way left field or anything. That would be the worst thing for us to do since people are just starting to identify with us. We're also writing with Randy Jackson from Zebra who has a solo deal with Atlantic, and I've been working with my friend's band, The Flu. They're like the Sex Pistols meets the Ramones. Damian, the drummer, is a good friend of mine and we've been throwing down tracks in the studio. They're looking for a couple other guys, but it's good material.
G: What are some of the songs about?
R: Your basic sex, sex, and rock 'n' roll songs. We have one song about a necrophiliac, this girl who has to start with someone who's alive and then she goes from there. Oh, that's gonna look real good in print!
G: Are you and Snake writing as a team?
R: One song I wrote myself, and Snake and I have been writing a lot of stuff. We bring it to the rest of the guys and go from there.
G: Where are you planning to record, and with what producer?
R: We're going to work with Michael Wagener again—he's a brilliant producer. We may go down to Criteria in Miami or to Little Mountain in Vancouver. We'll probably do things basically the same. Scotti might play a little lap steel, we'll probably work with different guitar tones and bass tones but other than that we're pretty much going to keep it as dry and straight-ahead as possible. It might have a little more of a garage band type of sound, to make it a bit different than the last record. We'd like to start in August, get a record out at the end of the year.
G: Taking some time off first?
R: I don't know, if Snake and I get in a real creative mood, we'll go with it.
G: "I Remember You" is your second top 10 smash. What was your inspiration in writing it—a real-life experience?
R: No one specific . . . when you write you think about past experiences. I was born in Toms River [NJ], two miles from the beach, and that's where I hung out with buddies, starting bonfires and sneaking beer under the pier. It just all came together in that song about summers and friends.
G: The "I Remember You" video went straight to #1 on Dial MTV and stayed there.
R: Yeah. I'm pretty happy with it, though I thought the concept could've been done better. But that's me, never satisfied.
G: What's your favorite Skids video?
R: "Piece of Me," then "Youth"—they're just so aggressive, especially "Piece of Me." I like videos that scare the shit out of people.
G: You've opened for Bon Jovi, Mötley Crüe and Aerosmith. What other bands would you like to tour with?
R: All of them are no longer together or they're not the same bands—the New York Dolls, T-Rex, Kiss.
G: I know Gene Simmons was a big influence on you—who else?
R: Steve Harris. Tom Hamilton. I watch him every night from the side of the

Rachel and his girlfriend Roxxi are a steady twosome but they have no wedding plans at present.

"My sense of smell is definitely f.cked up from piercing my nose," says Rachel, who skewered his left nostril with a safety pin a few years back ("it hurt like hell") and added a right nostril hole last November. Seeing other musicians copy the style "is flattering, but it kind of pisses me off," he admits. "They don't even let the idea get cold."

Skid Row led a charmed life until that fateful show in Springfield, MA, site of the infamous bottle incident (and resultant legal mess) involving Sebastian Bach brutally broke the spell. But the guys didn't let it affect their performance. Explains Rachel, "You gotta kind of put it aside and go out and give it all you got, just put it aside until you come off stage."



stage in awe. Dennis Dunaway, Paul McCartney, and the guy from Grand Funk.

G: What are you listening to these days?

R: EZO, Faster Pussycat, Dead Kennedys' *New Fruit For Rotting Vegetables*, AC/DC's *Powerage*.

G: What do you think you'd be doing if you weren't doing this?

R: I know I'd be trying to do this. I'd still be playing the clubs, still be f.cking up at my day job and still be trying.

G: Which is harder: Struggling on the club scene or trying to maintain success now, when there's more at stake?

R: Definitely the club circuit, when you're not signed. You have to worry about your own gear, drive home at four in the morning when you can barely stay awake. "What if no one comes to see us? Will we ever get signed?" I go to clubs and see bands do this and go, "Man, how lucky we are."

G: What pisses you off?

R: People who make big deals out of absolutely nothing—that drives me up a wall. I just take things with a grain of salt. If it's a big mountain, I climb over it, if it's a little one, I step over it. I don't like making a big issue over things. Besides that, people who are phones. I can't stand it when you know you had a rotten show and someone comes up and says, "Great show, you're the best band I've ever seen."

G: What has been the biggest change for you as a result of Skid Row's success?

R: The only thing I notice is people that didn't give a shit about me in high school are all of a sudden trying to be my best buddies. Some friend of a friend of a friend I said hello to once wants tickets to the show. Give me a break.

G: Does it get out of hand when you go out to a mall or restaurant?

R: Yeah, sometimes. It's fun, though. It's all par for the course. It's why I got into this business. I don't mind it at all.

G: When you were a kid imitating Gene Simmons in your garage, did you ever dream you'd come this far?

R: I always wanted to in the back of my mind, but for it to come this fast—it seems like almost overnight even though I've been playing for 11 or 12 years. But who could imagine it would be this much fun, be this good? Every now and then I sit back and think, "We're on MTV, we're in *Metal Edge*"—it's wild. It's really cool.

G: You went triple platinum on your first record. Isn't it also a bit scary?

R: A little bit. My dream was always to have a gold record and we did that and I was happy, but it keeps climbing and climbing. I don't feel pressure for the next record really, but it is kind of scary. It's like a fire in a weapons factory. It's kind of hard to control. But I'm sure everything will find its course. If the next record does as good, I'll be really happy. If it doesn't, as long as we're happy with the songs we wrote, that'll be cool. ●

Rachel has an arsenal of around a dozen basses—the last one he acquired was a 12-string. Wheelswise, he just got a new Toyota MR2.

"It's the same thing it's always been—a little vulgar, a little disgusting," Rachel sums up road life. "Every day is the same but a new adventure." He wasn't looking forward to going home.

WINGER
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ROCKIN' ROUNDUP:

NIGHTS IN HELL

From *Metal Edge* 2/91

Rockers' Worst Dates

by Gerri Miller

"I've had too many to mention. I hate dating with a passion. It's too stiff and sterile. I like to just hang with people."—**Jani Lane, Warrant**

"Any date where I ate spaghetti—have you ever tried to eat it gracefully?"—**Joey Allen, Warrant**

"I met this girl in a bar in Wilkes-Barre, PA. We were having a good time until she psycho'd out on me. She acted like she was rich and I was some scum trash. She turned into a bat out of hell."—**Erik Turner, Warrant**

"All of them!"—**Steven Sweet, Warrant**

"I went on a date with this stewardess, and I knew from the moment I met her that it was a mistake. It was scary. She had knives with swastikas on them. I ended up getting handcuffed, and she dripped candle wax on me. It was a nightmare!"—**Bruno Ravel, Danger Danger**

"When I was a sophomore in high school I went out with a girl who was much older than I was, in college. We didn't have a lot in common, and I was pretty shy in the first place, so it was pretty uncomfortable."—**Andy Timmons, Danger Danger**

"I was in high school and I went to the movies with this chick. I put my hand on her knee and worked my way up to between her legs, but I just left it there. I didn't know what I was doing. Then I drove her home and I felt so stupid I didn't talk to her on the way."—**Steve West, Danger Danger**

DANGER DANGER

"I was going out with two girls at the same time in fifth or sixth grade. They didn't know until one day they found out and both broke up with me. But then they came up to me separately and made up and I ended up going out with both of them again."—**Ted Poley, Danger Danger**

WARRANT

"I went out with this girl who worked at a club in Manhattan. I got drunk sitting around waiting for her to get off work, and at the end of the night she went home with Axl Rose! I went to the Mayflower Hotel looking for her. She came out of the room, we screamed at each other, and I left. She tried to call and apologize the next day, but I said, 'No way.' "—**Kasey Smith, Danger Danger**

"I had braces when I was 13 and the first time I went out with a girl I was scared I was gonna cut her face up with them."—**Rob Affuso, Skid Row**

"It was my senior year in high school. My girlfriend came over and wanted to go out. I was drunk and said no, and we got into a huge argument. She faked committing suicide and walked five miles home. Her mother came looking for her and tried to call the cops on me."—**Dave 'Snake' Sabo, Skid Row**

"Dec. 27, 1989 in Springfield, Massachusetts—that's the worst date I can think of! I never went on dates, to the prom, none of that stuff. I didn't have a high school life. I was too busy singing."—**Sebastian Bach, Skid Row**

"My cousin hooked me up with a blind date, and she was a beautiful blonde, I was completely psyched. We went on a double date with my cousin and his girl-

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ROCKIN' ROUNDUP:
NIGHTS IN HELL

friend, and we hit it off great. We went out for dinner, drank four bottles of Sangria, and started cuddling up back at my cousin's house. Then she pukes right in my lap. Really put a damper on my evening. She was so embarrassed she wouldn't come out of the bathroom. But I went out with her two days later and I got what I wanted, slut that I am!"—**Scotti Hill, Skid Row**

"I was going out with two girls at once when I was 16. I was at a restaurant with one and the other showed up. I found out later that they both had planned this a few days before.—**Kip Winger, Winger**

"Back in my teens, there was a phone number you could dial and hear tons of people yelling their phone numbers. I called and 'fell in love' over the phone. She described herself and couldn't have sounded more perfect. We met at the mall several weeks later. She wasn't anything like she described herself to me over the phone. I was miserable, shocked, my life was empty and meaningless. Until I went home later that day to call the special number again and start over."—**Rod Morgenstein, Winger**

" I was 11 or 12 and this girl wanted me to walk her to the next town over, where she lived. There were always problems between my town and hers. So I walked her over and there was about 50 kids waiting. Luckily one of my friends was with me but we still got our butts kicked."—**P.J. Farley, Trixter**

"I was supposed to go to the movies with this girl, but she never showed up. It was beat because she was ripping and I had my best lines ready."—**Steve Brown, Trixter**

"Before I even met my date, I met her boyfriend and about 10 of his friends. I reached into my bag of tricks and ran real fast and far."—**Peter Loran, Trixter**

"I once took this girl out for dinner. Afterwards she asked if I would mind meeting some of her friends. It turns out I have been with three of her friends in the past. Very uncomfortable!"—**Mark Scott, Trixter**

"When I first came to California I was taken out by three girls. They got extremely drunk and started fighting. They were friends, but I think they all became enemies. I didn't have another date in L.A. for six months."—**Blas Elias, Slaughter**

"Worst date? Read the lyrics to 'Loaded Gun' "!—**Mark Slaughter, Slaughter**

"I have an aversion to needles and scars, and when this girl took her top off I saw scars from a bad tit job. I literally went into the bathroom and threw up."—**Dana Strum, Slaughter**

TRIXTER

SLAUGHTER

"This girl was driving, she got all fucked up, and got into an accident. The cops came, and I ran away. I had to take the bus home."—**Tim Kelly, Slaughter**

"An old girlfriend set me up with a friend. She was horrid! She had a real mouth on her, showing off, and she wasn't pretty at all. I looked at my old girlfriend and said, 'What were you thinking?' "—**Tommy Skeoch, Tesla**

"I was 15, she was gorgeous. I tried to calm my nerves by having some vodka, and some more, and then some. Before midnight I'd insulted her friends, thrown up on her and passed out. Boy, what a dick I was!"—**Harry Cody, Shotgun Messiah**

"I went home with a girl and stayed over. Her dad, who's an old biker guy with guns in the house, saw my car in the driveway, came to the door with a gun, and said, 'you have 15 seconds to get out of here or I'll fill you full of lead.' I was shaking. I went to the 7-11 for a beer. I never saw her again."—**Michael Hannon, Salty Dog**

"I wrecked my car in the middle of a date. We were on the way back to her house when we got into an accident. We never got there."—**Jim Phipps, Every Mother's Nightmare**

"It was a blind date. We were on the date literally 10 minutes and she wanted me to be her boyfriend. I was 17 at the time, and she wanted to buy me a car and give me a place to live if I would just take her to and pick her up from school."—**Steve Malone, Every Mother's Nightmare**

"I went to a club with a date. She starts doing shots of tequila and the next thing I know she's spewing like a whale. Then she's carried out of the club screaming, 'Now Jonathan will never like me! Throwing up in public is such a turn-off!' That's how I came up with 'I never really

NIGHTS IN HELL

continued

loved you, I just drank too much' from 'The Drinking Song' "—**Jonathan Daniel, Electric Angels**

"I was dropping my girlfriend off at her parents' at about 2 AM in my '69 Dodge Dart. I was kissing her goodnight, and I forgot to put the car in park. The car started rolling down the hill. By the time I opened my eyes it was too late—I'd broadsided a parked Cadillac. I took off around the block, and she walked home from there."—**Brian Forsythe, Kix**

"Any date where I didn't get any."—**Patrick Francis, Tora Tora**

"There was a girl at my high school named Lupe Valdez who was in charge of correcting the tests for algebra, my worst subject. She came up to me and said that if I promised to take her to the Christmas prom, that she would make sure that I passed the algebra exam. I passed with a 65 and had a horrible time at the prom."—**Alice Cooper**

"I was with a girl named Tammy. We ran out of gas, right near the gas station. I filled the car up and didn't have enough money to pay for it. She had to pay for the gas and when we pulled out of the station I got into a wreck. We never went out again."—**Tim Gaines, Stryper**

"I was at the Troubadour. I hung a B.A. at Tommy Lee and they tried to kick me out. I got into a fight with the bouncer and he knocked me out. The girl I went with is now my wife."—**Oz Fox, Stryper**

"I was going out with this girl while I was in boarding school. I invited her up to my room, but no girls were supposed to be in the boy's dorm. We ended up getting caught and it was never the same between us."—**Doug Aldrich, Hurricane**

"We went up to Lookout Point with a bottle of bad wine, hopped in the back seat, and were lovin' each other real good. All of a sudden there's a tap at the window. It's a cop and he made us put our clothes back on and took us to the station, where our parents had to pick us up."—**Jay Schellen, Hurricane**

"I had just broken up with my girlfriend so I asked this girl out. She was so beautiful, and I was nervous as shit. We went for pizza and my car died three times on the way. When I paid for the pizza I dropped change all over the floor. We were 30 minutes late for the movie. There was little conversation on the way home, no kiss goodnight. We never went out again."—**Jim Quick, Sweet F.A.**

SWEET F.A.

"It was a blind date, a very horrid evening. I wouldn't go home with my date so she poured a big glass of Coke on my head."—**James 'Thunder' Thorpe, Sweet F.A.**

"In 10th grade, a friend of mine set me up with a blind date. He said she was a knockout. We met and I thought it was the end of the world. She was very large, taller than me and overweight. She had a skin problem and her breath smelled. I made up an excuse about being sick, which wasn't far from the truth, and got the hell out of there. That was my last and only blind date."—**Jon 'Lightning' Huffman, Sweet F.A.**

"I was at this girl's house, and her mom trusted me and let me stay on the couch, which turned into a bed. I'm making all the moves and her mom started coming downstairs. I got dressed real fast, and as I was sitting there, her mom said to me, 'I just wanted to see how much I respect you for not wanting to take advantage of my daughter and being good while I'm upstairs.' All I could think of was, 'Oh God!' "—**Tricky Lane, Sweet F.A.**

HURRICANE

more

ROCKIN' ROUNDUP:

NIGHTS IN HELL

EXTREME

"I had seen a picture of a girl that a friend of mine had and I thought she was cute, so I asked him to hook us up. It turns out that the picture was a lot more enticing than the actual person, and I ended up ditching her at the party we went to."—**Marc Ferrari, Cold Sweat**

"We went to the movies and then parking afterwards. We drove through the woods down this dirt road and parked near a convenience store. We were humpin' our brains out when suddenly we were surrounded by police officers. I had to get out of the car totally naked. It turned out that someone tried to rob the store. Right away, they realized that we didn't do it"—**Rory Cathey, Cold Sweat**

"I've never had a bad date."—**Erik Gamans, Cold Sweat**

"I went to pick up this girl and I had forgotten her name so I asked her mother, 'Is your daughter in?' Then her mom told me I was too late, another guy had already come to take her out."—**Kelly Nickels, L.A. Guns**

"Oh man, which one? When she sat on the gum? When I spilled Coke all over both of us? Or maybe when her car slipped out of park when we were . . ."—**Tim Tim, Shotgun Messiah**

"I was driving in my car with a girl and we came upon an accident, a car in a ditch. We stopped to help out, and saw that the girl in the car was my date's best friend. We spent the whole night in the hospital. Luckily, the girl was O.K."—**Pat Badger, Extreme**

"I took a girl to the zoo and couldn't tell where the smell was coming from—the elephants or her!"—**Gary Cherone, Extreme**

"I pursued this girl for months and months. She finally went out with me and at the end of the date we went back to my house. The police showed up and arrested me for an outstanding warrant. I spent the night in jail and never saw the girl again."—**Paul Geary, Extreme**

"I went out with a girl I really liked a lot, and things were looking real sweet. We were driving back to my house and 'Crazy Train' came on the radio and I started driving really fast. Next thing we know, the police had stopped me and I was arrested for reckless driving. I got led away in handcuffs to jail. Definitely my worst date. It didn't end how I planned it at all."—**Eric Stacy, Faster Pussycat**

"This chick had total bad breath, like she ate an ashtray. And she had hair under her arms"—**Brent Muscat, Faster Pussycat**

"Girls that are pretty on the outside and you put a little alcohol into 'em and they turn into devils. I've met a lot of those."—**Taime Downe, Faster Pussycat**

"I went out with a girl that was really cute, but she was a total stiff. Couldn't talk."—**Brett Bradshaw, Faster Pussycat**

"Two friends called me from a Jersey beach house swearing that there was a beautiful girl there to jump my bones. I went through hell to get there and she turned out to look like Miss Piggy. I told her I was going to use the bathroom and ran out the back door."—**Steven Conte, Company of Wolves**

"I went to a party at a girl's house and she hid me upstairs when the party ended. Her mother went to bed and everything was cool until her father came home from work at 3 AM. He heard us making noise, came upstairs, pulled me out from under the bed, and threw me out the window in my underpants. I spent the rest of the night in her stable with her horse, and in the morning she threw me my clothes and I hitchhiked home."—**Kyf Brewer, Company of Wolves**

"I met this girl in a real dark club in L.A. The next time I was in town I called her to get together, not really remembering much about her. When she met me at the door, she was like twice my size! I had to go through with the date and had a sore neck from looking up at her all night."—**John Conte, Company of Wolves**

"I quickly exchanged numbers with a gorgeous hotel clerk upon check-out. I called her two years later to go to dinner and she had gained about 100 lbs.!"—**Sandy Gennaro, Company of Wolves**

"My older sister, who was working as a secretary at the time, set me up with her

COMPANY OF WOLVES

ROCKIN' ROUNDUP: NIGHTS IN HELL

boss' daughter. Her dad paid me $50 to take her to the prom. She wasn't a dream date, and I had to wear a prune colored tux, but I made $50."—**Kenny McGee, Julliet**

"It was a blind double date. My friend and I met the girls at the movies. As soon as we bought the tickets I got in my car and left. My date was horrible—I've seen better heads on a bear."—**Ty Westerhoff, Julliet**

"There was a girl I went out with who had bought me a big thick herringbone gold chain which cost about $500. She caught me looking at another girl and yanked that chain off my neck, right in public. She almost ripped my head off."—**Jimmi DeLisi, Julliet**

"I picked a girl up when she was already drunk. Not even five minutes later, she puked in my beautiful Pontiac Firebird convertible."—**Terry Ilous, XYZ**

"I once dated a policewoman, who, during the course of the evening, attempted to bust me! That took some serious maneuvering."—**Bobby Blotzer, Ratt**

"I was too drunk to see who I was with. I woke up and almost had a heart attack. I almost broke my neck to get out of her house."—**Ed Jongsma, Sleeze Beez**

"The girl and I were walking down the street and fell into a pile of dog shit, then she spilled her drink on me and burned me with a cigarette. This chick had luck—worse than Wile E. Coyote."—**Don Van Spall, Sleeze Beez**

XYZ & DON DOKKEN

"I went to pick up a girl and I pulled up in front of her house and blocked someone's driveway—they called the cops when I went upstairs. The cop came, gave me a ticket, asked for my driver's license and ran a make on me. There was a warrant for some speeding ticket that I'd paid but it hadn't been cleared in the computer so he arrested me. She had to bail me out."—**Don Dokken**

"I went out with a guy who got drunk and fell in the street. I ended up picking him up and carrying him to the car. As I was carrying him, the police stopped us, wondering what was going on. I finally got him into the car and drove him home, and I never saw him again."—**Lita Ford**

"In 10th grade, I went out with a cheerleader. I left a note on her locker asking her out. She had a boyfriend but she said she'd go. I picked her up in my dad's '68 Ford LTD. I was smoking and she asked me to put my cigarette out. I flicked it out the window, but missed and it landed in my lap. We almost wrecked trying to get the ashes off me. Then I take her home and her boyfriend's waiting in the driveway. I threw her out of the car and drove home."—**Bret Michaels, Poison**

"Someone set me up with a girl who played guitar in a band, and all she kept saying was she was gonna blow me away on guitar. She spent the whole evening talking about equipment. She was obnoxious, had tattoos—a wannabe biker chick."—**Vito Bratta, White Lion**

"I've had a few. I went out with a girl who was a pathological liar. She had me believing everything from that she was Geoff Tate's sister to the Queen of Sheba."—**Danny Gill, Hericane Alice**

"My homecoming dance in high school. I really didn't care for the guy. I just wanted to see the band."—**Roxy Petrucci, Vixen**

"After going out with a girl for quite a while, I was looking for someone else. A friend of mine was going out with a girl who knew someone and set us up. It

GREGG FULKERSON

turned out it was my own girlfriend!"—**Trace, Forgotten Child**

"I picked a girl up at a bar and took her home. As soon as we got in bed her boyfriend came home. He was shooting at me with a .45. I jumped through a two story window and ran home in my underwear and cowboy boots."—**Menis, Forgotten Child**

"The night my college girlfriend caught me with her roommate, who's now my wife."—**Gregg Fulkerson, Blue Tears**

"I met a girl who worked at a Dunkin' Donuts years ago. She looked really great in her uniform, but I drove to her house to pick her up and she's wearing pants and she's a moose! I just kept going."—**Fred Coury, Cinderella**

"Some friends had set me up on a blind date. She weighed 400 lbs. and couldn't fit through the door (this is a true story). When I saw her coming up the walkway, I ran out the back door. This would have been my worst date."—**Gregg Giuffria, House of Lords**

"I never really had a bad date. They always ended in a blaze of glory."—**Steve Vai, Whitesnake**

"I went out with this nice Italian girl from Brooklyn who had to be home by midnight. I brought her home late and her three huge brothers were waiting there to kick my ass, so I got out of there real

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ROCKIN' ROUNDUP:

continued

fast."—**Louie Merlino, Beggars & Thieves**

"I went out with this girl and her old boyfriend followed us around and tried to run me off the road. I went to this bar and he walked in screaming and yelling, and a friend of mine threw him through a plate glass window. Afterward, she felt bad about it and visited him in the hospital, and now I think they're married and have three kids."—**Ronnie Mancuso, Beggars & Thieves**

"The worst date ever was with a girl who was, without a doubt, the most accident-prone person I've ever known. It was snowing and ice covered the ground. When she was getting in the car she slipped and fell underneath it. When she got up again she was filthy so she had to go back inside so she could get cleaned up. While she was showering she fell and hurt her wrist. I had to take her to the emergency room at the hospital. When I got her home and was kissing her goodnight a clump of snow fell from her roof and hit her in the head. After that night, I never saw her again."—**C.J. Snare, Firehouse**

"When I was a senior in high school I agreed to take out a friend's cousin during spring break. She seemed nice enough and very beautiful. That's when I learned the true meaning of the old saying 'Beauty is only skin deep.' She wanted to go to a disco, and she got really plastered on tequila and started making loud comments about everyone's appearance. She wanted to go to another club but on the way we had to stop for a six pack. By the time we got there she was really out of control. I tried to talk her into calling it a night, but she was determined to party all night. When we finally got back to her motel, she started taking off her clothes and telling me what she had in mind for me. Well, a totally drunk jerk is not my idea of a good time so I told her what *I* had in mind and started for the door. She grabbed me by the arm and told me I didn't know what I was missing. I laughed at her and walked out. As I was pulling out of the parking lot, she came running out of her room, screaming at the top of her lungs, and threw one of her shoes at my car. That was the last time I ever saw her. The next day I 'thanked' my cousin for setting me up."—**Perry Richardson, Firehouse**

"One of those blind dates—I heard she was so nice and wonderful and pretty. Then I met her and it's a disaster.—**Danny Simon, Jailhouse**

"The worst date I ever had was my first prom in high school. On the way to the dance the girl drank so much that I was coaching her in the bathroom, teaching her how to throw up. I was an expert."—**Adam Wacht, Trouble Tribe**

"Mine was a blind date. She smelled so bad, and when I went to give her a kiss good night she stuck her tongue down my throat. It was gross."—**Jimmy Driscoll, Trouble Tribe**

"After a gig, I took a girl to breakfast. While I was driving back to the hotel she choked on my anatomy and threw up in my lap."—**Bill Leverty, Firehouse**

"I was 17, I had been wanting to go out with this chick for a long time. So I finally got a date with her and we went to this keg party. She got trashed, got sick, and passed out. I had to take her home and her mom and dad wanted to kill me, plus I never got laid."—**Michael Foster, Firehouse**

all new! METAL STARS OF TOMORROW

Katmandü

Mike Alonso, Caine Carruthers, Dave King and Mandy Meyer.

With Dave King on lead vocals, Mandy Meyer on axe, Caine Carruthers on bass and Mike Alonso on drums, Katmandü is definitely heading for the big time.

"What we're singing about is what we believe in," says Dave with passion. "It's coming from the heart." On its eponymous debut on Epic Records, this multinational hard rock unit comes on fast and ferocious. Mandy's gritty, gutfelt guitar collides with Dave's soulful wails. The rhythm section provides a pulsating backdrop, whether it's the hardhitting opening track "The Way You Make Me Feel," the raucous cover of U2's "God Part II" with their own chorus and the "Hey Joe" riff added, the gypsy attitude of "Love Hurts," the acoustic simplicity of "Sometime Again," the intricate flemenco introduction of the Janis Joplin tribute "Only The Good Die Young" or the spooky chaos of "Warzone," it is apparent on every track that Katmandü is a band that takes the past, present and future of rock'n'roll seriously.

Dave was born in Dublin, Ireland where he left school at the tender of age of 15 to pursue music. He began gigging in '83 locally. His mom helped him contact Fast Eddie Clark, (ex-Motörhead). "The next thing I knew," recalls Dave, "I was on my way to London. When I was in Fastway with Eddie, I was 19 and living the rock'n'roll dream. I didn't care about *anything* besides the rock'n'roll environment."

Hailing from Switzerland, Mandy was putting his blues-influenced chops to work in bands like Krokus and Cobra. After a stint with Asia, he relocated to L.A. where he and Dave met. "Fastway and Krokus weren't a million miles apart," observes Dave. "I thought it was a good background to build on." The pair hit it off famously, and scored themselves a killer rhythm section before inking their record deal. So give it spin! •

FASTER PUSSYCAT

continued from p.81

KRISTI & BRENT

one who can't carry on a conversation—airheads who can't talk to you." He enjoys taking walks, running near his Hollywood Hills home, hanging out, and just being by himself. He has one older sister. Greg, 5'10" and 125 lbs., lists David Gilmour, Keith Richards, Ted Nugent, Pat Travers, and Carlos Santana as guitar influences and Prince, the Doors, Pink Floyd, Parliament Funkadelic, Sly Stone, Red Hot Chili Peppers, Ice T, MWA, Jane's Addiction, and Faith No More as additional favorites. He enjoys reading, collecting old magazines, and watching football and is currently driving a Dodge Challenger he intends to trade in as soon as possible. A high school grad, Greg has an older brother and an older sister and has been seeing his girlfriend Jodee for 4 ½ years (no marriage plans yet). He names cottage cheese as his favorite food: "I don't eat that much," he explains.

Does Faster Pussycat plan to release a home video? When will their next album be out?

Cindy

As of now, the 'Cats are planning to release a home video for Christmas containing all their video clips and behind the scenes footage they've filmed with their personal camcorders on the road. Just back from Japan, they plan to continue touring in the U.S. this month, so it will be a while before they start thinking about and writing for the next record.

FP & GENE SIMMONS

Don't expect it till late '91/early '92 at the earliest.

On Faster Pussycat's *Wake Me When It's Over* LP, "Please Dear" is dedicated to the memory of Elizabeth Suzanne Merager. Who is she? Any fans of Def Leppard, Michael Monroe, and Faster Pussycat write to me at 4086 Allegiance Ave., Austell, GA 30001.

Debbie Lyle

Elizabeth was an old girlfriend of Taime's who died in a car accident.

I was so happy on June 2 to get the privilege to meet Faster Pussycat at the Record Shop in Des Moines, IA. My friend and I stood in line for about two hours waiting to get in, and believe me, it was well worth the wait. We were not disappointed! All the guys were so cool and sweet to us. I hope all musicians are as nice as you all are! I had a wonderful time. Faster Pussycat rules in my book now. Keep rockin' and making people happy!

Kristi

On March 1, me, my sister Erica, and our friend Lisa got the chance to meet Faster Pussycat in Manhattan, KS. The concert was the best I'd ever seen. I would like to thank them for making one of my dreams come true and taking the time to sign autographs and take pictures. Please print this picture of Erica, Taime Downe, me and Lisa.

Lisa Kincheloe

What's the story on Mark Michals, the former drummer for Faster Pussycat? Is he still in jail?

Alan

"I don't know what his status is. I think he's out on bail, but might have to go back to jail," says Eric about Mark, who was caught having drugs sent to him by overnight express. "The FBI got involved and it was out of the band's hands once it got to that level. It's a real sad example of what happens—a real eye opener for me," Eric continues. "I still care about the guy and I wish him the best—we wish it didn't happen. But this affected the people that were counting on him."

Are Taime Downe and Riki Rachtman still roommates? How did they meet? Please tell me Taime's nationality, favorite color, where he gets his clothes, and what he likes to see girls wear. How do you pronounce his name?

Liza

Taime, whose name is pronounced Tame-me, is of Italian, Norwegian, Irish, and Cherokee Indian extraction, favors black and dark green, often buys his clothes at women's stores or has them made "if I can't find anything I like," and prefers to see females wearing "nothing!" He and VJ Riki, who are no longer roommates but are still good friends, met at a mutual friend's party. "I gave him a flyer and he came to Faster Pussycat's first show. We got to be good buddies and moved in together," Taime says.

ERICA, TAIME, LISA & LISA

SLAUGHTER

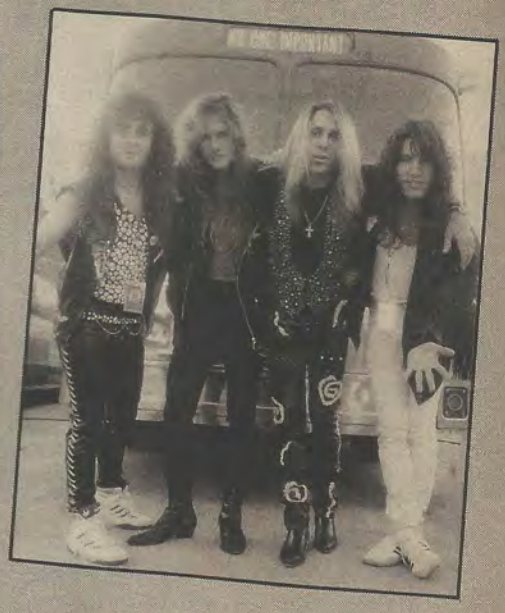
ROCKIN' ROAD STORIES

Wild Tales from the Tour

by Gerri Miller

■ On the concert trail with the Kiss tour since May in support of their platinum debut album *Stick it to Ya*, Slaughter has accumulated a conglomeration of strange and amusing road experiences, some of which Dana Strum, Mark Slaughter, and Tim Kelly happily relate here.

From Metal Edge 12/90



Dana: "We had an item added to our rider when we played Weedsport, NY: Off! insect repellent. It was an outdoor gig, and we knew we'd get bitten. I got eaten alive anyway."

"In Cincinnati, OH, we went bowling with Gene Simmons and beat him out of $200 while 150 kids watched," Dana announces proudly. It was a tie score and we had to get a strike or a spare to win—and we did when Mark surprised the hell out of everybody by throwing a strike." "We wouldn't agree to a rematch because we knew it was a fluke," laughs Mark. "The trophy is in our tour bus," adds Dana.

"We were on our way from Tulsa, OK to Omaha, NE, and about an hour into it, at night in the middle of nowhere, the bus blew an oil line," relates Dana Strum. "We sat there for 2½ hours. We were signing autographs for fans who'd followed us by the side of the road, and were playing Baccarat on the bus. Blas won $25,000 in crackers from us. Meanwhile, our driver was putting out a signal on the CB. Faster Pussycat heard it and picked us up—some of us went on their band bus, some on their crew bus. What a night!"

"I put a rubber chicken on Tim's guitar," grins Mark. "I attached it to the bottom of the guitar where he couldn't reach it. He played for ¾ of the song with it hanging there."

"We get white and red wine and Moët champagne on our rider, and Courvoisier. We're saving it all till the end of the tour, and we'll have a completely stocked bar," says Tim.

"For the show in Des Moines, IA we stayed 150 miles away because every single hotel was booked for the International Pork Expo," recalls Dana. "They didn't think it was appropriate for Slaughter to stay at a hotel hosting a pork convention. Funny thing: a tornado went through Des Moines and tore part of a wing off the Marriott, the hotel we were supposed to stay at."

"Paul Stanley went on Canadian TV and said, 'These guys have a good time stealing all the girls that used to like us. When we're on, they get all the girls,' " quotes Dana.

"It rained a lot in some places we've been," observes Dana. "In Fargo, ND, we went to the gig in a 4-wheel drive truck because of the mud."

"In Columbus, OH the dressing room was literally a broom closet," remembers Mark. "The Kiss guys were giving us a hard time, they put a sign on the closet saying Slaughter Dressing Room. Then they showed us where our real dressing room was." "How about the dressing room in Cedar Rapids," asks Dana. "We had to walk through the hall to get to it. It was crazy!"

"Two girls hitchhiked to Green Bay, WI to meet us and we drove them home to Twin Lakes, WI so they wouldn't have to hitch home," Dana relates. "We had to explain to the police that we weren't up to trouble."

"We couldn't find the stage in Dayton, OH. Total *Spinal Tap*," laughs Dana. "We were told to go left through a door and we ended up in a linen closet. We were late getting on stage."

"The other day I was riding my bike around the arena during Kiss' sound check. Gene was throwing picks at me," says Mark. "He hit me 95% of the time."

"We get off stage at the first gig in Lubbock, TX and these record label guys call us in for a meeting," recalls Mark. " 'Oh-oh,' we thought—then they give us our gold record."

Poison PHOTO ALBUM

by Gerri Miller

■ Posing for photos is a snap for the decidedly un-camera shy members of Poison—they've been doing it since they were kids, and we've got the pictures to prove it! Bret Michaels, C.C. DeVille, Bobby Dall, and Rikki Rockett pored through boxes of family snapshots to give *Metal Edge* this exclusive collection of photos.

From *Metal Edge* 1/91

Snow bunny: Bret captions this "abandoned child." He kids, "My parents tried to get rid of me often."

BRET, C.C., BOBBY & RIKKI THE WAY

Born in Pittsburgh and raised in Harrisburg, PA, Bret was around two in this pair of pictures.

"I was always one for the ladies," quips Bret, holding baby sister Michelle in this shot.

C.C., (born Bruce) in his first photo session, at age six months.

C.C.'s musical talent emerged early—at age 8, he played the part of the youngest Von Trapp child in his second grade class' production of *The Sound of Music*.

In these shots taken near his childhood home in Brooklyn NY, two year-old C.C. poses in his Easter Sunday best, and hits the road in his first set of wheels, accompanied by his big brother George.

THEY WERE

Bobby, age 1, cuddles with his dog Tiffy in the backyard of his home in Wormleysburg, PA. Though he was born in Miami, Florida, Bobby grew up in several Pennsylvania locales, including a trailer park.

"I had a great childhood," says Rikki (born Richard), who grew up in Harrisburg, PA. This trio of shots shows the future drummer at six months, two years, and three years old.

Little Robert poses for the camera with his baby cousin Punky in a shot taken in May, 1969. Later on, he says he "was a pretty bad kid." A long-haired earringed rocker since age 11, he "had a problem showing up at school." Confesses Bobby, "I got drunk once too many times."

Four year-old Rikki poses with big sister Vicki, who's now married to a teacher and has three kids of her own.

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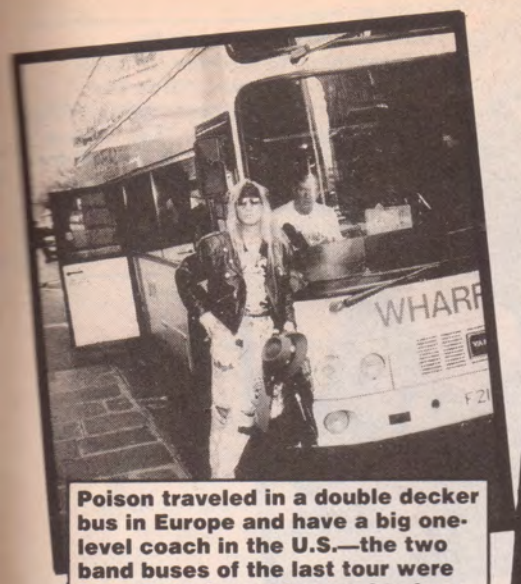
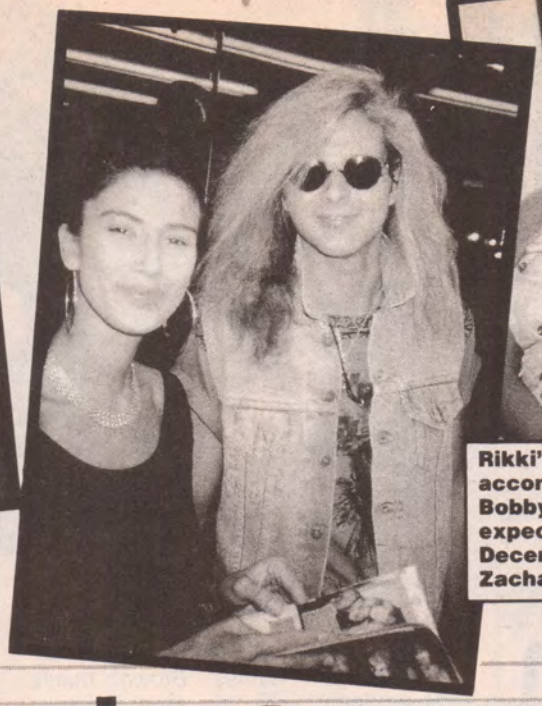


Poison traveled in a double decker bus in Europe and have a big one-level coach in the U.S.—the two band buses of the last tour were too expensive and proved to be a scheduling nightmare for tour manager Scotty Ross.



Rikki's girlfriend Deanna accompanied him to Europe as did Bobby's wife Michelle, who's expecting their first child in December. Possible names: Zachary and Brandolyn.

Exclusive: POISON IN *Paris*

On Tour in Europe With the Monsters of Rock

From *Metal Edge* 2/91

by Gerri Miller

■ With their *Flesh & Blood* album soaring toward mega-platinum, Poison is currently blitzing America on a spectacular U.S. headlining tour, but prior to its mid-September kickoff, the band spent a month touring Europe with the Monsters of Rock road show, billed third after Whitesnake and Aerosmith on a roster that also included the London Quireboys and several other (depending on the city) acts. It was Poison's first time playing the continent (a previous trip had been promo-only) and they were pleasantly surprised by the rabid audience reaction at every venue on the itinerary, from the small U.K. clubs they played pre-Monsters to the giant Castle Donington festival (75,000 people). "The whole European tour's been great," enthused bassist Bobby Dall. "There are always technical problems when you open but you can't let it affect you. It's different over here, but fans are the same no matter where they are."

Indeed, the 20,000 French rockers that swarmed into the Hippodrome de Vincennes, a racetrack south of Paris on Sept. 3 spoke Poison's language—they bopped to "Unskinny Bop," sang every lyric to "Every Rose Has its Thorn," and made the band eager to return to headline there next year. "I'd love to end our tour here," said frontman Bret Michaels, envisioning a week's vacation in the beautiful City of Light. He'd gotten to see some of the sights, including the Eiffel Tower and the Louvre Museum, which houses the Mona Lisa. So did drummer Rikki Rockett, who'd been doing a lot of sightseeing and shopping throughout Europe—he bought a watch in Switzerland and enough leather in Florence, Italy to require three extra suitcases. "I got to see what's left of the Berlin Wall," he noted. "There are guys with hammers who charge you so you can smash it

more

C.C. popped his cork over the French champagne the band got before their in-store appearance.

POISON

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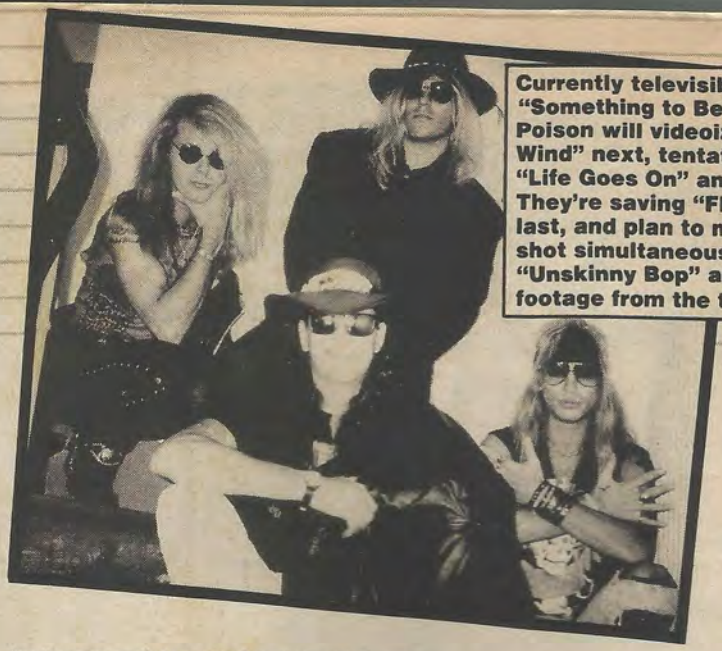


Currently televisible in the "Something to Believe In" clip, Poison will videoize "Ride the Wind" next, tentatively followed by "Life Goes On" and/or "Let it Play." They're saving "Flesh & Blood" for last, and plan to mix sequences shot simultaneously with "Unskinny Bop" and concert footage from the tour.

yourself, and another guy with a can of paint—you can paint your name on the wall and take a picture of it."

Poison plans to tour America till March, then travel to Japan and Australia, return to the U.S. for more summer gigs, followed by another trip to Europe. After the tour ends, they'll release a double live album containing four new songs they tracked and produced themselves at L.A.'s One on One Studios. To be titled *Poison Live as Hell* or *Swallow This Live* (they're still deciding), it will feature concert tracks from the U.S. tour plus "Souls of Fire," a song never finished for *Flesh & Blood* that Bret describes as "James Brown meets Motorhead" and "No More Looking Back," an older song that didn't make any of the Poison albums that's about "Los Angeles, getting caught up in the race, the constant trying to prove you're better or different. 'So Tell Me Why' is a rock anthem," continues Bret. " 'Only Time Will Tell' is a ballad I'd written about Susie. When I went into the hospital for my drinking a couple of years ago she was the only one who was there for me. It's about loving someone and seeing if you can stand the test of time."

The day before the gig, Poison made an appearance at the Virgin Megastore on Paris' Champs-Elysées, where 2500 fans (one of whom brought a copy of the *Mad* Magazine parody of *Metal Edge*, *Metal Sludge*) showed up to meet and get autographs from the band. Poison hasn't done U.S. in-stores for a few years—the last one drew 5,000 people and caused a near-riot.

Poison hopes to simultaneously release a concert home video à la Scorpions' *Worldwide Live* or Def Leppard's *In the Round—In Your Face*, but a *F&B* clip collection will probably precede it, some time in the fall. Meanwhile, the headlining tour is priority one. "You can be dead from no sleep and still do a 45 minute set, but when you headline the whole show is on your head. Technical problems, security problems—there's so much that can go wrong, there's so much to think about," sighs Rikki, though he's trying not to be too much of a worry-wart. In the past, he admits to "taking too many things to heart. I'd lose sleep over things that really weren't important. We're making people happy, touring the world, playing for people. There's nothing to complain about."

According to Bret, Poison is closer as a band now, "but in a different way." Five years ago we were close because we had nothing but each other. We separated a bit at the height of "Every Rose" on the last tour, I think from substance abuse and the fact we weren't communicating. Lack of communication can kill a band. Now we're open to communicating with each other. We've had fights, walked out on each other. Me and C.C. have actually come to blows. But within a day we always apologize and work it out. We're not always gonna get along. But we're still together. We're still friends."

However, five years later, they're a bit less wild than they used to be, with steady girlfriends (and in Bobby's case, a wife) in the picture. "We still party with our fans but it doesn't mean we have to f.ck every girl that comes backstage now," says Bret, who is in a committed relationship with Susie Hatton. "In the

beginning we were trying to prove ourselves, and I loved it. But now I can go backstage and spend as much time, if not more, talking to people and enjoying it and not worrying about getting laid. It gives me peace of mind in a way—I don't have to worry about AIDS or herpes," he says. "But I still like going out and partying. I can go out and get drunk and have a good time. I just don't take one of the girls home and sleep with her." But even if Poison has altered their off stage behavior, they remain untamed where it counts—they rock hard with audiovisually exciting, no-holds-barred, high-voltage performances that blew 'em away in Europe and are following suit in the States. With Warrant in support, it's a show that shouldn't be missed. See Concert Calendar for dates. ●

"C.C.'s a brilliant guitar player and a very intelligent person, but people think he's just a clown," says Bret. "He can make me laugh until I'm sick to my stomach and then do guitar warmups that blow me away."

Playing in daylight with limited stage room, no special staging or effects, and no sound check beforehand, third billed Poison rocked Paris royally nevertheless, zipping through nine numbers (they're currently playing twice as many, plus guitar and drum solos). "It's bare bones, back to basics. We had to prove ourselves again," said Bret, pleased with the response the band received in Paris and throughout Europe.

"This year has been completely busy for me," noted Rikki, who worked on his new house and his motorcycle before and after *F&B* and produced a demo tape for country-rock singer David Warren, a leather designer who has made clothes for Rikki. Due to his tour schedule, "I can't really follow the project past this stage," but another friend offered him the job of scoring a voodoo-themed movie. "It's mostly drums," says Rikki, who'll have to work on it on the road if he accepts the assignment.

While Poison had one more show to do in Belgium, Paris was Aerosmith's final Monsters gig. Tom Hamilton & Co. flew Stateside for the MTV Awards (see p. 86) and a Hard Rock Café opening in Las Vegas before heading to Japan and Australia. Bobby winged home to Florida to rest for a week until pre-tour rehearsals began in the kickoff city, Green Bay, WI.

more

POISON

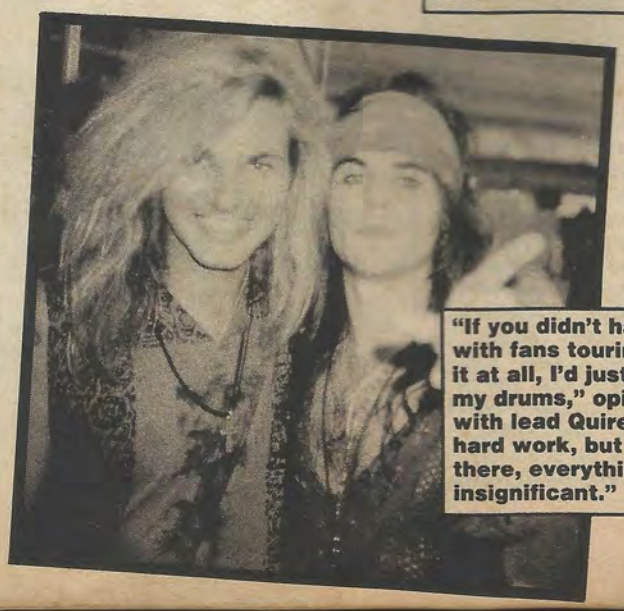
continued

The Monsters tour was the midpoint in the London Quireboys' mammoth road marathon—they subsequently joined Heart for another U.S. go-round and planned to continue concertizing into '91. In Europe, they don't use the London part of the name—it was necessary here to legally differentiate from another band called Choirboys, but they eventually hope to drop it altogether.

While pleased that *Flesh & Blood* reached #2 on the *Billboard* chart, Poison still covets that #1 spot. "I don't live for a #1 record, but I'd love to have one," admits Bret. "Gives us something to shoot for." Rikki thinks the album will top the quintuple platinum *Open Up*, "but I don't like to count my chickens until they're hatched. I'm proud of the record, I believe in it, and hopefully, the rest of the world will believe in it, too."

Flanking the Quireboys here, 'Snakemen David Coverdale and Adrian Vandenberg were off to Iceland after the last Monsters gig in Belgium, followed by a Japanese tour.

Adrian Vandenberg was in great spirits, thanks to improvement in his injured right hand and the great response Whitesnake received on the Monsters tour.

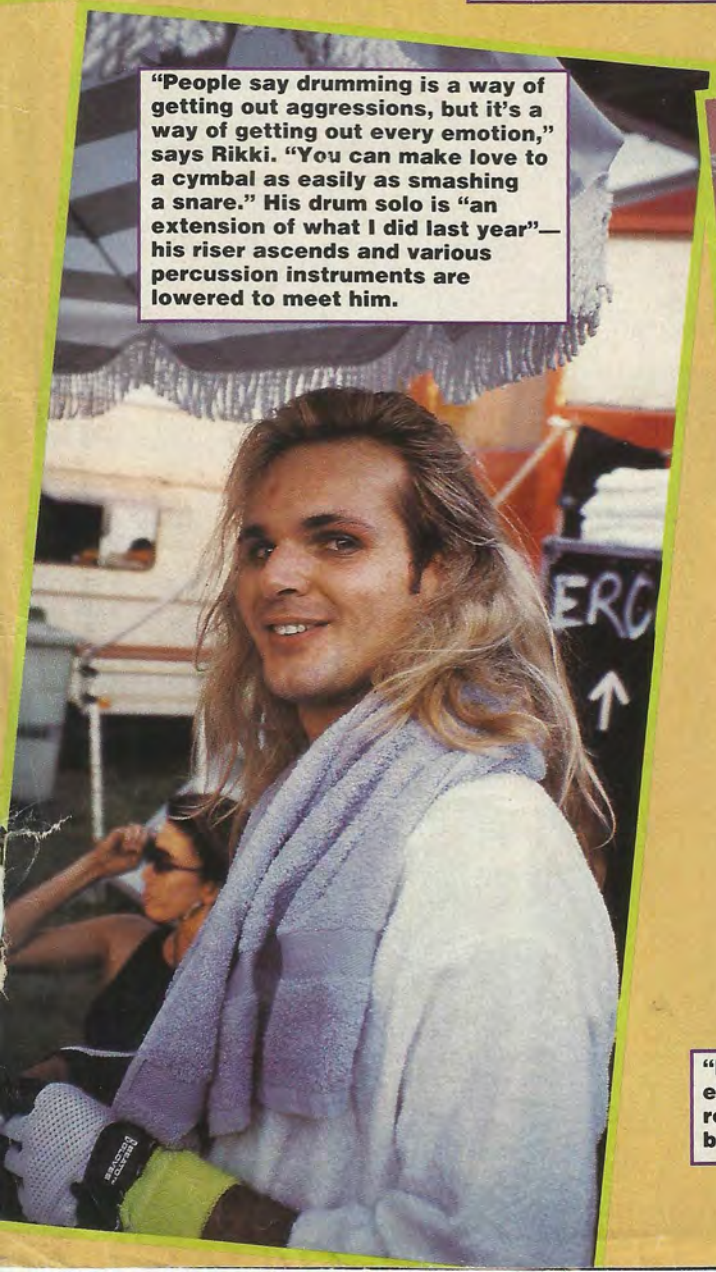


"If you didn't have that exchange with fans touring wouldn't be worth it at all, I'd just stay home and play my drums," opined Rikki, here with lead Quireboy Spike. "It is hard work, but when the fans are there, everything else becomes insignificant."

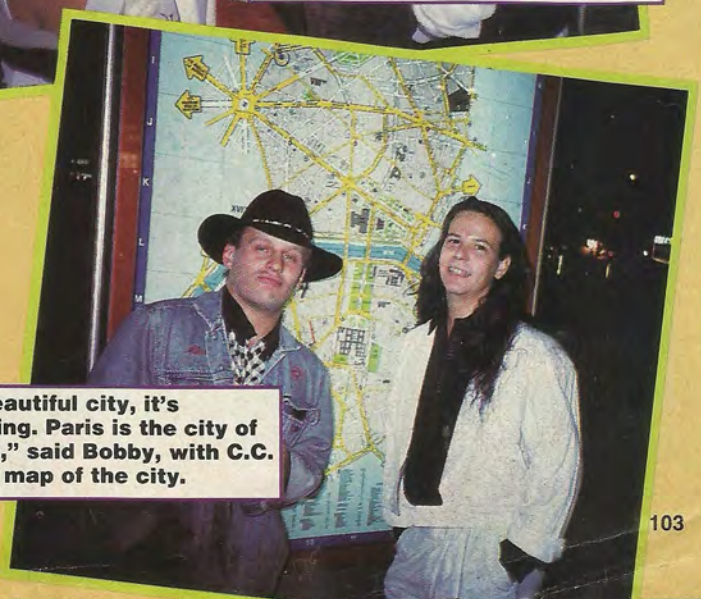
Playing a new country every day, Poison found touring Europe "way more tiring" than touring in the States. They were eager to get home and begin their own headlining tour.

Bret found it fun to play the two pre-Donington club gigs, even though "the Marquee was out of control. The show sold out in 15 minutes and there were thousands of people in the streets. The police had to come," he related,"I got out of the limo and people were ripping my hair—pretty scary."

"People say drumming is a way of getting out aggressions, but it's a way of getting out every emotion," says Rikki. "You can make love to a cymbal as easily as smashing a snare." His drum solo is "an extension of what I did last year"—his riser ascends and various percussion instruments are lowered to meet him.



"I think Steven Tyler is a genius," says Bret, who loved opening for Aerosmith and Whitesnake but looked forward to Poison's headlining tour.



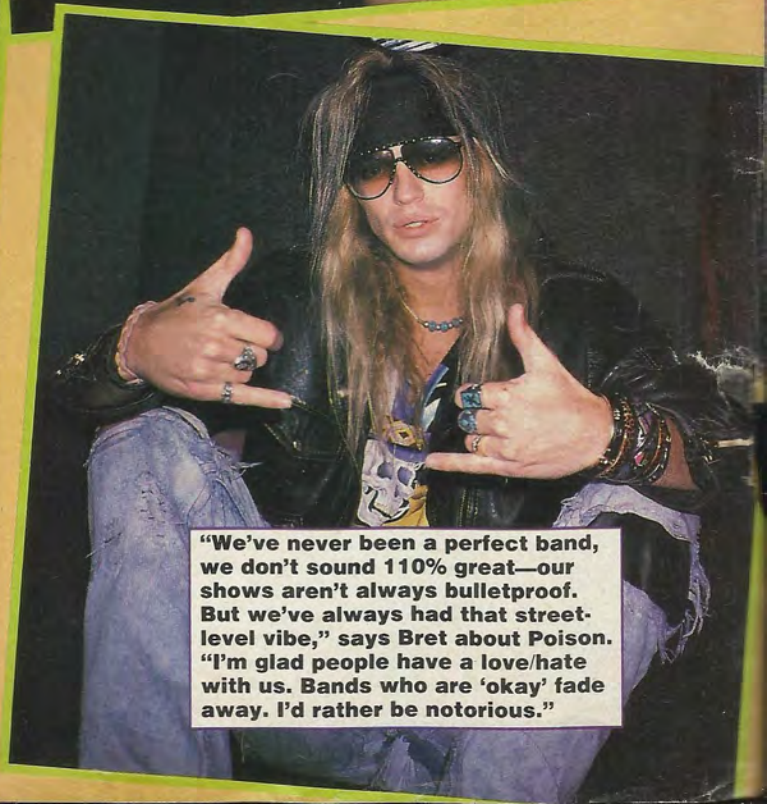
"It's a beautiful city, it's electrifying. Paris is the city of romance," said Bobby, with C.C. beside a map of the city.

"We've had a rough relationship because of the road, being apart," says Bret, who met Susie Hatton two years ago on the David Lee Roth tour. They've been living together a year, and marriage is a future possibility. Bret produced Susie's debut album, due out in January.

On the roof of our Paris hotel here, Poison had a much better time in France than they did on their first trip, when they were unknown and were cramped into one tiny room. This time, they each had their own deluxe room, got limo'd around the city, and felt welcomed by the French.

Having completed separate headlining swings through the States, Whitesnake and Aerosmith teamed up to give Europe one Monster of a rock concert. Frontmen David Coverdale and Steven Tyler were in phenomenal form in Paris.

C.C. couldn't help but notice the French skin mags displayed outside the restaurant where we dined the night before the show.



"We've never been a perfect band, we don't sound 110% great—our shows aren't always bulletproof. But we've always had that street-level vibe," says Bret about Poison. "I'm glad people have a love/hate with us. Bands who are 'okay' fade away. I'd rather be notorious."

The dressing trailers for Poison, Aerosmith, and Whitesnake were grouped together around an open area with tables and chairs, where the bands congregated and schmoozed before showtime.

STEVEN TYLER